FEEDING THE GODS:
THE SHINGON FIRE RITUAL

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The goma is a sacrificial ritual which forms an integral part of the Japanese Tantric Buddhist tradition of Shingon. This essay examines the goma's history, context and structure. Chapter One introduces the goma, and its importance to the study of ritual, Buddhism and Japanese religion.

The ritual's history begins with the Central Asian fire cult brought to India during the Aryan migrations. From these Vedic beginnings, the practice of sacrificing into a fire entered Tantric Buddhism in medieval India. It was then transmitted to China and Japan. Chapter Two describes the history of Shingon, while Chapter Three examines the history of the goma itself.

The ritual use of fire in Japan, both the variety of Shingon gomas and other Japanese rituals employing fire, is examined in Chapter Four. The goma described in this essay is for protection (a "soku sai" goma), one of five kinds of goma. This particular goma takes Fudô Myôô

(Acalanâtha Vidyârâja, the Immovable King of Light) as its chief deity.

Another part of the ritual's context is its role in a Shingon Buddhist priest's training. The Fudô Myôô Soku Sai Goma is the fourth and final ritual a priest masters before receiving initiation as a Tantric âcârya (ajari). Chapter Five describes the training process and the goma's relation to the other rituals. Chapter Six details the physical context: the ritual's setting, implements and materials.

The goma's structure is examined in Chapter Seven by comparing it to the other rituals of the training sequence, and by a detailed description of the goma itself in Chapter Eight.

Chapter Nine, Conclusions, examines four different theories about ritual in light of the preceding description and analysis. Hubert and Mauss' work on Vedic sacrificial rituals is refined for this Tantric sacrifice. Turner's and Douglas' work on the social function of ritual is applied to the goma as a Japanese ritual, and a method for relating social structure and ritual structure is suggested. Staal's work on ritual syntax is examined and three syntactic structures not previously identified are presented. The goma also supports Fontenrose' and Kirk's rejection of the myth-and-ritual theory.

Mark Juergensmeyer, Coordinator

to Bonnie

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PREFACE AND

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Please note that in the following some of the Sanskrit, Chinese and Japanese terms which are in common use, such as mandala and mudrâ, have not had their diacritical marks included. Where it was appropriate to give alternate terms from the different languages of the Buddhist tradition, the order is Sanskrit, Chinese, and Japanese, followed by the characters. Considerable space is saved by not indicating the source language each time. Where canonic texts are referred to, the number from the Taisho catalogue is given following the notation "T." If the work is also cited in the Korean catalogue, the number from it is given as well, following the notation "K."

May any errors I have made not mislead sentient beings, and may any merit this work has contribute to all sentient beings speedily realizing identity with Mahâvairocana Buddha.

CHAPTER ONE

INTRODUCTION

The *Shingon goma*, a living, active part of contemporary Japanese religion, is a ritual whose history stretches back through T'ang Dynasty China to Vedic India, and beyond, to prehistoric Central Asia. During this long history the goma (homa, huo ma, 護摩) has been refined and integrated into the ritual tradition of Buddhist Tantra. The Tantric Buddhist ritual tradition is a well-developed one--there is a large variety of rituals present within the tradition and these rituals have been reworked by the tradition so that they conform both to certain paradigmatic rituals and to Buddhist soteriology. Thus, the rituals of Tantric Buddhism are not separate from the rest of the tradition. Rather, they form a coherent whole both with other practices, and with the philosophy and psychology of Buddhist Tantra. Shingon, together with the Tantric component of Tendai, is the Japanese form of Tantric Buddhism.

As a whole, the ritual traditions of Asia have been largely closed to Western ritual studies. With a few

important exceptions, such as the extensive and valuable work done on the Vedic rituals, the rituals examined by Western ritual studies have been either those of the Judeo-Christian-Islamic complex, or from primitive (that is, preliterate) religions. Rituals from the Judeo-Christian-Islamic complex have been both more available and more familiar, and perhaps more personally relevant, to some researchers, while rituals from religions outside this complex have remained difficult, unfamiliar, and personally irrelevant. One reason for examining the goma, therefore, is that it is a member of a well-developed ritual tradition unlike the ritual traditions which are already familiar to Western religious studies.

The goma stands out from this heretofore relatively closed realm as singularly important for two reasons. First, its history makes it representative of a well-developed, and previously little studied ritual tradition. Second, its practitioners consider the goma to be the highest expression of ritual practice to be found in the Shingon tradition of Japanese Tantric Buddhism. Ryûjun Tajima, one of the first Shingon priests to present information about the sect to the Western world, has said that "the _homa_ of esoteric Buddhism is the ultimate phase of contemplation."[1] The training sequence of a Shingon Buddhist priest, for example, culminates with the goma.

Despite the importance given to ritual by Buddhist practitioners, the ritual traditions of Buddhism as a

whole have been largely neglected by Western Buddhist studies.[2] Western religious studies has tended to emphasize the cognitive rather than the active and affective aspects of religions. The question most commonly asked, explicitly or implicitly, is "What do the texts of this religion say about the beliefs of this religion?" S. G. F. Brandon has described the scholarly attitude which focuses on belief and other cognitive aspects of religions in this way:

> When seeking to understand and explain the religions of mankind, scholars turn, almost instinctively, to the sacred texts and other written records of these religions. That they should do so is understandable, because the religions with which they are most familiar are 'book religions.' . . . There seems to be a tacit but widespread assumption that the primary source of evidence for any religion is its literature, or other forms of writing such as inscriptions that may not merit the title of literature.(3)

These tacit assumptions have their origins in the cultural history of Western Europe. The form which religion has taken in Western Europe has deeply influenced the unexamined preconceptions scholars hold as to the nature of religion. Clyde Kluckhohn has described the origins of these tacit assumptions:

> Some cultures and subcultures are relatively indifferent to belief, others to behavior. The dominant practice of the Christian Church, throughout long periods of its history, was to give an emphasis to belief which is most unusual as seen from a cross-cultural perspective. In general, the crucial test as to whether or not one was a Christian was the willingness to avow belief in certain dogmas. The term "believer" was almost synonymous with "Christian." It is very possibly because of this cultural screen that until this century most European

scholars selected myth as primary.(4)

The heritage of the Protestant-Catholic conflict over the nature of ritual and its proper place in religion has also contributed its own set of biases to Western scholarship. On the one hand there is disdain for ritual, and on the other defensiveness about ritual. An example of these biases is found in the "myth and ritual" theories. One version of the myth and ritual theories maintains that myth, as an expression of the cognitive dimension of religion, is more primary than religious practices such as ritual.

The tacit assumption that the cognitive aspects of religion are primary has been shared by Western Buddhist studies, which has tended to focus on philosophy, philology, translation, textual problems and biography. As important as these areas of inquiry obviously are, the limitation of inquiry to these areas alone will overlook what Stephan Beyer has called "the fact that Buddhism is basically a performing art."[5] As a performing art, the various sects of Tantric Buddhism, including Shingon, have a large, and as yet largely unexamined, ritual repertoire.

Shingon (Mantrayâna, Chen yen, 眞言) is a ritual tradition whose influence on the history of Japanese religion has been pervasive, but largely underestimated by Western scholarship. Despite being little known in the West, the Shingon tradition has the third largest number of adherents of all Japanese Buddhist sects.[6] As well as

being popular itself, Shingon has influenced the development of Japanese religion as a whole. For example, many contemporary sects, such as Agon-shu and Shugendô, have been deeply influenced by the Shingon tradition.

Shingon was introduced to Japan from T'ang Dynasty China in the ninth century, at the beginning of the Heian era.[7] The Heian era is formative for the entirety of Japanese culture--during this period indigenous cultural and religious developments begin.[8] Concerning the impact of the Buddhist traditions introduced to Japan during the Heian era, Matsunaga and Matsunaga have said that "the Tendai and Shingon sects made immense cultural contributions to Japanese society and they succeeded in opening the gates for the development of a truly Japanese form of Buddhism."[9] The pervasive impact of Shingon is shown by the presence of Tantric ritual and symbolism throughout Japan today.

There are, therefore, several ways in which study of the goma can contribute to the fields of the history of religions, Japanese religious studies, Buddhist studies and ritual studies. The goma is a central part of the Shingon tradition. The Shingon tradition has played an important part in the history of Japanese religion, despite which it has not been adequately studied. As a consequence its importance is underestimated. Also, the goma is a Buddhist ritual, and the ritual aspects of the Buddhist tradition have been understudied when compared to

the importance which ritual plays in the Buddhist tradition. Finally, the goma has a long history in Asia making it part of a well-developed ritual tradition, which is still almost entirely unfamiliar to the Western study of ritual.

It is the goal of this study to make the goma more available for comparative study, and to contribute to a better undertanding of Japanese Tantric Buddhism. To these ends, three categories have been employed as a means of organizing information about the goma: History, Context and Structure. The history section is divided into two chapters, the first describing the history of the Shingon sect which conveyed the goma from India to Japan, and the second describing the history of the goma itself. Context is divided into three chapters. The first of these describes other Japanese fire rituals, both the different kinds of gomas and other kinds of rituals which employ fire. The second context chapter describes the rituals of the Shido Kegyô (四度加行), the training sequence for Shingon priests. The goma ritual described in this essay is the fourth of the four rituals which a priest learns in the Shido Kegyô, and therefore the training is another aspect of the context of the goma. The third chapter dealing with context describes the physical setting of the ritual, the implements used in the ritual and the materials which are sacrificed. The third section, on structure, is divided into a description of the basic

structure of all of the rituals of the Shido Kegyô, and a second chapter which describes a particular goma ritual, the Fudô Myôô Soku Sai Goma (不動明王息災護摩), in detail. The conclusion discusses the results of this study in relation to existing theories concerning ritual.

In the course of this essay the term "religion" has been used, but with a particular meaning. Many scholars have criticized the application of this term to traditions other than the Western monotheisms. Wilfred Cantwell Smith has emphasized for example that "the phenomena that we call religious undoubtedly exist. Yet perhaps the notion that they constitute in themselves some distinctive entity is an unwarranted analysis."[10] Introducing his study of the social function of religion amongst Punjabi Untouchables, Mark Juergensmeyer has observed that:

> The English word "religion," as a description of India's cultural affiliations, could mean any one of several things. I have heard it translated as qaum, a large religious community such as that of the Muslims. It could also mean panth, the fellowship of those who revere a lineage of spiritual authority. Or again it could mean dharm, customs and codes of social obligation and spiritual behavior such as those entailed by caste or ritual and implied in observing the polarity between pure and impure. In the West we are used to thinking of these three elements--tradition, church, and ethics--as fitting together in a coherent scheme, but in the Punjab they do not coalesce so predictably. People who claim to be Sikhs may be devoted followers of Muslim saints and regular observers of Hindu customs as well. They see no inconsistency in this, for the three elements of religious identity--qaumik, panthik, and dharmik--function independently.(11)

Staal has made a similar observation, pointing out that "the concept of religion, which essentially involves

the category of doctrine or belief, is not applicable in Asia, where ritual is more important than doctrine."[12]

Granted that the phenomena in Asia differ from those in the West, the term "religion" is still useful--as Smith says, the phenomena do exist, even if they hang together differently than might be expected. The worst distortions result from the failure to examine the concept of religion. Implicit assumptions concerning the characteristics of religion are then projected onto traditions for which the assumptions are inappropriate. However, since the phenomena do exist, and since there is no other English word which can readily be used to identify them, "religion" will be used here to point toward the range of phenomena that are being studied, rather than being taken to imply that "religion" forms a single, unified entity which is the same the world over.

The term "religion" is used here to identify phenomena which are in many important ways similar to religious phenomena in Western, European culture. However, it should be kept in mind that these phenomena will probably be organized differently in the Asian participants' thinking than they would be either for a Western, European participant in one of his own religious activities or for a Western, European observer of an Asian religious phenomenon. Allan Grapard has suggested, for example, that for talking about religion in Japan the concept of "cultic centers" is more accurate than is the

concept of Shintô and Buddhism as separate, autonomous religious bodies.[13] Writing about the Western tendency to divide Japanese religion into the three mutually exclusive categories of folk religion, Shintô and Buddhism, H. Byron Earhart has said that "this compartmentalization does not correspond to the historical realities of mutual influence among these three religious currents; furthermore, it artificially excludes such important religious movements as Shugendô and Onmyô-dô."[14]

From a Western perspective, Asian religions appear to have a strong tendency toward synthesis, or even syncresis. The Western perspective, however, usually assumes without examination the compound idea that there is a.) a single, exclusive truth which was b.) revealed by a transcendent deity to c.) an historical founder and d.) recorded in a particular book which has e.) become the reference point for determining orthodox belief which is the prerequisite for f.) exclusive adherence to a single religious body. Instead of emphasizing belief, Asian religions place greater emphasis on ritual. Staal places the priorities of Asian religions as being ritual first, mystical experience trailing far behind as second, with belief or doctrine a highly unimportant third.[15] Not only are rituals more important for the practitioners than are the dogmas of faith, they also demonstrate a high degree of continuity across time and space. As Staal has said:

> Rituals are not merely remarkably persistent _within_ so-called religious traditions; rituals remain the same even across so-called religious boundaries: they are _invariant under religious transformation_. This is demonstrated by the fact that the same rites occur, for example, in Vedic, Hindu and Buddhist forms, not only in India but also in China, Japan, Tibet, and Indonesia.(16)

One of these rituals which remains "invariant under religious transformation", which occurs in Vedic, Hindu and Buddhist forms, and which is performed in India, China, Japan, Tibet, Mongolia and Indonesia, is the goma.

In the light of this centrality of ritual to the proper understanding of Asian religions, it is interesting to note that Smith points to an association between the early Roman use of the term _religio_ and cultic practice. Roman religion was very different from the preconceptions of religion which result from taking the structures of Western monotheisms as the norm, so different says Smith that "we therefore need considerable imagination to conceptualize the Roman situation wherein the cultic practice was in some significant ways more important, more holy, than the god."[17] In much the same way, Asian religions also place great importance on cultic practices. However, in order to understand a ritual like the goma, it is not necessary to depend upon the exercise of "considerable imagination," since unlike the Roman religions, Shingon and its ritual practices is a living reality in the modern world.

CHAPTER TWO

HISTORY OF THE SHINGON TRADITION

The Fudô Myôô Soku Sai Goma is a part of the Shingon ritual system, which is the product of thousands of years of ritual development in Asia. There are two important viewpoints on the history of the Shingon tradition: the traditional history, which focuses on the lineage of Patriarchs, and the history of the origin and spread of Buddhist Tantra as history is understood in modern, Western scholarship.

Traditional History: Lineage of the Patriarchs

The history of the Shingon tradition begins in India, with the origin of Buddhist Tantra, and leads through China to Japan. Like the tradition itself, the traditional history of Shingon results from Chinese and Japanese reformulation of Indian material. Unlike the Indians, the Chinese place great importance on history. For example, much of our knowledge of medieval Indian history derives from the records of Chinese and other foreign visitors. Along with this emphasis on history,

the Chinese also give importance to family lineages. With this dual emphasis, it is not surprising to find that the lineages of transmission in Chinese Buddhism are modeled on family lineages.[1] These lineages of Patriarchs drew on mythic, legendary and literary materials from India and Central Asia in order to establish continuity of transmission, a characteristic necessary for validity according to Chinese conceptions.[2] While many of the sects traced their lineages to the historical Buddha Shakyamuni,[3] the Shingon sect traces its lineage to the Dharmakaya Buddha Mahâvairocana.

An early form of the Shingon lineage of Patriarchs is given by Kûkai, the founder of the Shingon sect in Japan.[4] This form of the lineage lists eight Patriarchs: the dharma is originally transmitted by Mahâvairocana to Vajrasattva, then to Nagarjuna, to Nagabodhi, to Vajrabodhi, to Amoghavajra, to Hui-kuo and finally to Kûkai. Given the tenuous quality of the historical material upon which this lineage was based, different interpretations were possible.

One of ways in which these alternate interpretations arise is from the question of which of the patriarchs had mastered both of the two sets of rituals which form the core of the Shingon tradition. The Shingon tradition as formulated by Kûkai is based on two sûtras, the <u>Mahâvairocana Sûtra</u> (<u>Dai Nichi Kyô</u>, 大日經, T. 848, K. 427) and the <u>Tattvasamgraha Sûtra</u> (known in Japanese by

the name of the collection of which it is a part, the <u>Vajraśekhara</u>, <u>Kongôchô</u> <u>Kyô</u>, 金剛頂經 ,T. 865, K. 1274). These two, together with particular commentarial and secondary materials, form the scriptural authority for two mandalas and two kinds of rituals. The Vajradhâtu mandala is the realm of ultimate reality. The true mandala is not thought to be any graphic representation of ultimate reality, but ultimate reality itself. The rituals which relate the practitioner to the Vajradhâtu mandala can be referred to as the Vajradhâtu rituals. The realm of ordinary reality, the source of enlightened awareness, is referred to as the Garbhakośadhâtu mandala. The rituals which relate the practitioner to ordinary reality as the creative source of enlightened awareness can be referred to as the Garbhakośadhâtu rituals.

One of the variant interpretations of the Shingon lineage was introduced by Master Shûkaku (守覚 , A.D. 1150 to 1202). He maintained that Amoghavajra had gone to India, there meeting Nâgabodhi from whom he received the full transmission of both the Vajradhâtu rituals and the Garbhakośadhâtu rituals. Master Shûkaku therefore removed Vajrabodhi from the lineage, holding that there were only seven patriarchs.

Another variation divides the transmission into two lineages, one for each of the two sets of rituals. Although overlapping, the two lineages are unequal: the Vajradhâtu rituals having been transmitted through eight

patriarchs, while the Garbhakośadhâtu rituals had been transmitted through seven patriarchs. The two lineages are in fact identical with the list given by Kûkai, except that Vajrabodhi is not included in the Garbhakośadhâtu ritual lineage.

Further variations also occurred with the addition and deletion of various other Buddhist figures, including: Samantabhadra, Mañjusrî, Vajrapâni, Dharmagupta, Śubhâkarasiṃha, and Hsuan-ch'ao. There is even a version of the Vajradhâtu lineage which counts nine patriarchs, although most of the variants work with eight. The lineages are more generally in agreement with each other for the later patriarchs, variations tending to be greatest in the earlier figures. As Toganoo has put it: "The early historicity of these lineages is naturally in doubt, especially when one examines the lineages that have been transmitted to us from India."[5]

Origin and Transmission of Buddhist Tantra: India to Japan

Between the second and eighth centuries A.D. there developed in India a Buddhist form of Tantra. Early in the eighth century the Tantric Buddhist lineage was transmitted to China, where early in the ninth century the transmission was received by the Japanese monk Kûkai. After his return to Japan, Kûkai worked to establish the Shingon sect as an independent part of Japanese Buddhism. This work also involved the formulation of Shingon as a

systematic whole out of the Tantric elements which he had received in China. Kûkai was so successful in his work that the sect has much the same form today as that which he gave it in the ninth century.

Indian Origins

The transmission which Kûkai received from Hui-kuo had entered China in A.D. 716 when Śubhâkarasiṃha introduced the Mahâvairocana Sûtra, and in A.D. 720 when Vajrabodhi and Amoghavajra introduced the Tattvasaṃgraha Sûtra. These dates give us the upper limit for considering the Indian history of Buddhist Tantra as it relates to the Shingon tradition in Japan.

Given that the Mahâvairocana Sûtra and the Tattvasaṃgraha Sûtra enter China as finished texts at the beginning of the eighth century, they must have been formulated at least as early as the seventh century. This has in turn been taken as reason for placing the origins of Tantric Buddhism in the sixth century.[6] But, as with so many things, how Buddhist Tantra is defined determines our conclusions as to its origins and history.

If only the formation of texts self-identified as tantras is considered, then the sixth century is a fairly natural period to select as the period of origin. However, if other characteristics of Buddhist Tantra are considered, this date is pushed much further back. Among the characteristics which have been taken as definitional for Tantra is the use of mantra, which gives rise to an

alternate name for the tradition: Mantrayâna. Mantras, and the closely related form dharanis, were already in use in Buddhism by at least the third century, and probably the second. For example, The Heap of Flowers Dharani Mantra Sûtra (Puspakûtadhâranî Sûtra, T. 1356, K. 344) was translated from Sanskrit to Chinese sometime between A.D. 223 and 253.[7] Assuming that it would have taken at least a century for such a text to develop and be transmitted to China, it would have originated about the middle of the second century.

A second characteristic of Buddhist Tantra is the use of images, both paintings and sculptures, as a part of ritual and as the objective base for visualization. While the creation of such images is not unique to Tantric Buddhism, it is certainly an essential part given the importance of such images for Tantric practice. As early as A.D. 179 Lokakṣema translated into Chinese a text described by Toganoo as one which "teaches the making of Buddha images for religious worship and the merits involved in such an undertaking."[8] If the worship described in the text is Tantric in nature, that is, a form of worship in which the individual seeks to identify himself with the deity portrayed, then the roots of Buddhist Tantra may be traced back to the first century.

The use of mudras is another characteristic which is closely associated with Tantra. As Toganoo says: "From the earliest days of Tantric Buddhism, the use of mudras

was connected with the use of mantras."[9] For example, The Collection of Dharanis Sûtra (Dhâranîsamuccaya Sûtra, T. 901, K. 308, translated into Chinese by Atigupta in A.D. 654) contains instructions for the mudras associated with each mantra. Even if no earlier date can be textually substantiated, it is quite conceivable that the mudras were kept out of the written record longer than were the mantras, being perhaps considered the secret teaching required for the "activation" of the power of the mantra.

From at least the second century on, elements such as the recitation of dharanis and mantras, the use of images, and the use of mudras--all of which are associated with Tantra--were present in Buddhism. Japanese scholarship, however, considers this to only represent the "mixed" Tantra (zômitsu, 雑密) as opposed to the "pure" Tantra (junmitsu, 純密). Mixed, or heteroprax, Tantra is considered to include folk religious elements and to be oriented toward the accomplishment of worldly ends. The pure, or orthoprax, Tantra is more systematically integrated into Buddhist soteriology, employing the philosophic structures of Mâdhyamika and Yogâcâra.[11]

Matsunaga Yukei describes the relation between heteroprax Tantra (which he refers to as Miscellaneous Esoteric Buddhism) and orthoprax Tantra (which he refers to as Pure Esoteric Buddhism) as follows:

> The transition from Miscellaneous Esoteric Buddhism to Pure Esoteric Buddhism was a gradual one, and indeed it is difficult to separate clearly the

> division between the two, but the following consideration may be relevant here. Scriptures of the Miscellaneous Esoteric tradition generally take the form of sermons preached by the Buddha Sakyamuni, and concern magic and ceremonies designed to avert evil and bring about blessings. There is no unitary religious practice involving _dharani_, _mudra_, or meditation, nor are the various Buddhas and _bodhisattvas_ systematized into the scheme of a _mandala_. The scriptures of the Pure Esoteric traditon are preached by Vairocana _Tathagata_; in the practice of the teachings set forth in these scriptures, meditation is combinded with _mudra_ and _dharani_, and the interrelationship between these three--which now have as their goal the attainment of the full illumination which is Buddhahood--is strongly stressed. Also a variety of _mandalas_ are depicted in these _Pure Esoteric Scriptures_.(12)

This distinction between orthoprax and heteroprax Tantras provides a first major division in a rough outline of the history of Buddhist Tantra. The heteroprax period begins in the first or second century and lasts into the sixth. During this period two sets of events proceed simultaneously: heteroprax tantras are written and Tantric forms are developed within the existing institutions of Buddhism. The "dharani-mantra" sûtras translated into Chinese at the earliest periods represent the first, while the introduction and increasing emphasis upon mantras in such works as the Prajñâpâramitâ sûtras represents the second.

The second major period is that of the orthoprax Tantras. A. K. Warder divides this second major period into four subsections.[13] The first is associated with South India, the cities of Andhra and Kalinga. This "Southern Period" begins sometime in the sixth century and lasts through the seventh. It is in this period that the

Guhyasamâja Tantra, the *Mahâvairocana Sûtra* and the *Tattvasaṃgraha Tantra* are written.

The second of Warder's subperiods is associated with northern India and was confined to the early part of the eighth century. This "Northern Period" saw the completion of the *Cakrasaṃvara*, the *Vajrabhairava* and the *Mañjuśrîmûla*. The third subperiod is associated with Uddiyana and is the most prolific. The Tantras produced during this period include the *Raktayamâri*, the *Hevajra*, the *Buddhakapâla*, the *Mahâmâyâ*, the *Kṛṣṇayamâri*, the *Sampuṭa* and the *Tilaka*. This "Uddiyana Period" lasted about a hundred years, from the mid-eighth to the mid-ninth centuries. This third subperiod is followed by a gap of over a hundred years, although Warder suggests that this gap may be in our knowledge rather than in the activities of the Tantrikas themselves. The last subperiod is the eleventh century and is again associated with the city of Andhra in the south of India. The Tantras produced during this "Andhra Period" are the *Yoginîsaṃcaryâ*, the *Vajrâmṛta* and the tantra most highly esteemed by the Tibetans, the *Kâlacakra*.

The Tantric tradition that went to Japan to become the Shingon tradition (Tômitsu, 東密) and the Tantric portion of the Tendai tradition (Taimitsu, 台密) was based solely on the *Mahâvairocana Sûtra* and the *Tattvasaṃgraha Sûtra*. Thus, Japanese Tantric Buddhism originates in the earliest of the four periods during

which the orthodox tantras were being written.

Transmission to China

The entry of Buddhism into China has been placed by Zürcher as having begun "between the first half of the first century BC--the period of the consolidation of the Chinese power in Central Asia--and the middle of the first century AD, when the existence of Buddhism is attested for the first time in contemporary Chinese sources."[14] The history of Buddhist Tantra in China can be divided into four periods, beginning in the third century A.D. and culminating in the present century.

The first period is marked by the translation of various heteroprax Tantric works into Chinese. The period begins in A.D. 230 when Chu Lü-yen (竺律炎 ,also called Chu Chiang-yen) translated the Mo teng ch'ieh ching (Mâtangîsûtra,摩登伽經 , T. 1300, K. 766). This sutra includes six dharanis as well as instructions for ritual actions which are to accompany their recitation. One of these rituals is a simple fire ritual, which would seem to be the earliest known ritual use of fire in Buddhism and a predecessor to the full goma ceremony. Chu Lü-yen's collaborator Chih Ch'ien (支謙) also translated several texts of dharanis, though these do not include instructions for ritual actions.

This early period stretches from A.D. 230 to 716. Other translators and monks who are known to have worked

with Tantric materials during this time include: Master Dharmaraksa (竺法護), early fourth century; Fo-t'u-ch'êng (佛圖澄), died A.D. 348; Srimitra (帛尸梨蜜多), died between A.D. 335 and 342; Shê-kung (涉公), died A.D. 380; Dharmakṣema/T'an-wu-ch'an (曇無讖), died A.D. 433; T'an-yao (曇曜), mid-fifth century; the translator of the <u>Mo-li-chih-t'ien</u> <u>ching</u> (Mârîcîdhâranî,摩利支天經, T. 1256, K. 311), Liang dynasty (A.D. 502 to 556); Chih-t'ung (智通), early T'ang dynasty (A.D. 618 to 906); Atigupta/A-ti-ch'u-to (阿地瞿多), mid-seventh century; Punyodaya (那提), mid-seventh century; and I-ching (義淨), A.D. 635 to 713.[15]

During this first Chinese period many heteroprax Tantric texts were translated, and several individual Tantric practitioners were active. These translations and activities served to make Tantra accessible in China, but did not serve to establish a distinct school. This was achieved in the second period.

The establishment of a Tantric school in China was accomplished through the efforts of three men: Śubhâkarasiṃha, Vajrabodhi and Amoghavajra. This second period begins in A.D. 716 when Śubhâkarasiṃha (Shan-wu-wei,(善無畏) arrived in the capital city of Ch'ang-an. Shortly thereafter, in A.D. 720, Vajrabodhi came to China, where Amoghavajra became his disciple.

Much of what is known about these men derives from the work of Tsan-ning (贊寧, A.D. 919 to 1001). Tsan-

ning was a Buddhist monk who served the Sung Emperor T'ai-tsung. Between A.D. 982 and 988 Tsan-ning compiled a work known as the Sung kao-seng chuan (宋高僧傳). Based on several earlier works, this is a collection of biographies of famous monks.[16]

According to Tsan-ning's biography of Śubhâkarasiṃha, his family was from Central India but had moved to Odra where his father was king. Following the death of his father, there arose a dispute over the succession to the throne. Śubhâkarasiṃha won this dispute in battle, but then abdicated in favor of an older brother, choosing instead to become a Buddhist monk. He travelled to the great university at Nalanda, where he studied under Dharmagupta. When Śubhâkarasiṃha completed his training, Dharmagupta advised him to go to China. He travelled the overland route via Central Asia, arriving at Ch'ang-an in A.D. 716. He worked on several translations, the most important of which, from the perspective of the history of Shingon, is the Mahâvairocana Sûtra, which together with I-hsing (一行) he translated into Chinese in A.D. 725. In A.D. 732, sixteen years after coming to China, he requested Imperial permission to return to India. The Emperor denied his request, and three years later in A.D. 735 Śubhâkarasiṃha died at the age of ninety-nine.

The second the important figure in establishing the Chinese school of Buddhist Tantra is Vajrabodhi. According to Tsan-ning's biography, Vajrabodhi came from

Malaya (Malayakuta--the modern districts of Tanjor, Madura, Coimbator, Cochin and Travancore) in South India.[17] One of Tsan-ning's sources described Vajrabodhi's family as Brahman, while a second maintained that his father was a Kṣatriya king of Central rather than South India.

Like Śubhâkarasiṃha, Vajrabodhi studied at Nalanda and then travelled extensively. Following the sea route around south-east Asia, Vajrabodhi arrived in Kuang-fu (Canton) in A.D. 719 or 720. From there he is said to have gone first to Chang-an, and then accompanied the Emperor to Lo Yang. Later he returned to Chang-an where most of his translation work appears to have been done. For Shingon the most important of these texts is the Tattvasaṃgraha Sûtra, which is one of the eighteen texts making up the collection known as the Vajraśekhara. Concerning the texts brought to China by Vajrabodhi, a strange tale is recorded by his main disciple, Amoghavajra. According to this tale, shortly before landing in China the fleet in which Vajrabodhi was travelling was struck by a storm. In order to maintain bouyancy, the ship's captain ordered everything thrown overboard. In the resulting confusion, the whole of the Vajraśekhara Sûtra, with the single exception of the Tattvasaṃgraha Sûtra, was lost.[18] The Tattvasaṃgraha Sûtra was translated into Chinese by Vajrabodhi in A.D. 723. In A.D. 741 Vajrabodhi received Imperial permission

to return to India, but upon reaching the city of Lo-Yang he died at the age of seventy-one.

Amoghavajra was Vajrabodhi's religious heir, and he continues the Tantric school in China. Originally from North India or Samarkand, Amoghavajra had accompanied his uncle to China, where at the age of fifteen he became Vajrabodhi's disciple. When Vajrabodhi began his trip back to India, Amoghavajra accompanied him. And when Vajrabodhi died in Lo-yang, Amoghavajra saw to the funeral rites, the construction of a portrait hall and the awarding of a posthumous title by the Emperor. In A.D. 741 Amoghavajra continued his journey to India, going by way of ship from Canton to Sri Lanka. In Sri Lanka he studied the Vajraśekhara Sûtra under the Acarya Samantabhadra and then travelled for five more years through India. In A.D. 746 he returned to China where, along with translating more than a hundred other works, he retranslated the Tattvasaṃgraha Sûtra. In A.D. 774 at the age of seventy, Amoghavajra died.

The next important figure in the Chinese history of Tantra is Hui-kuo (Keika,惠果 , A.D. 746 to 805). Hui-kuo knew both the Mahâvairocana and the Tattvasaṃgraha traditions. He had learned the Mahâvairocana from Hsuan-ch'ao (玄超) a disciple of Śubhâkarasiṃha, and he learned the Tattvasaṃgraha directly from Amoghavajra. Hui-kuo also received the Patriarchate of the Tantric school from Amoghavajra. The second period of Chinese

Tantra closed when the Patriarchate passed from Hui-kuo to Kûkai, moving the main lineage from China to Japan.[19]

The third period of Chinese Tantra follows this transmission of the Patriarchate to the Japanese monk Kûkai. During this period the Tantric school declined in size and importance. Its identity as a separate sect was lost, and it became integrated into an increasingly syncretized form of Chinese Buddhism.[20]

The fourth period is that in which Tantric Buddhism made a reappearance in China as a separate and distinct tradition. During the Mongol era (A.D. 1280 to 1368) Tantric Buddhism in its Tibetan form was introduced.[21] The Manchurian dynasty continued to propagate the Tibetan form for political reasons. It never became a significant influence outside of Tibetan and Mongolian cultural areas, although during the Manchu and Republican eras, a few Chinese intellectuals did study Tibetan Tantric Buddhism. Similarly, Tantric Buddhism was reintroduced to China from Japan during the Republican era, but with little impact. It is very doubtful, given the recent history of China, that any of the Chinese groups studying either Tibetan or Japanese Tantric Buddhism have survived into the present.

Transmission to Japan

Kûkai (空海, A.D. 774 to 835) was born to one of the noblest houses of Japan, the Otomo clan. His branch was the Saeki and his family resided in the Sanuki province on the northwest coast of Shikoku Island. At the age of

fifteen he began study of the Chinese classics under the guidance of his maternal uncle, Ato Otari, a recognized Confucian scholar who was also tutor to one of the Crown Princes. At that time Kûkai moved to the capital and three years later he entered the country's then highest educational institution, a college of Confucian studies intended for the recruitment and training of officials for government service. He became increasingly interested in Buddhism during this time, however, and soon left the college to pursue ascetic practices in the mountains as a Buddhist layman. When he was twenty-four, he wrote his first major work, entitled Indications of the Goals of the Three Teachings (Sangô Shiki, 三教旨帰). This work analyses the teachings of Confucianism, Taoism and Buddhism with the intent of demonstrating that entry into the Buddhist priesthood does not entail rejection of the virtues of loyalty and filial piety.[23] After receiving initiation as a novice, the Mahâvairocana Sûtra drew his attention. He was unable to understand it, and no one in Japan was able to explain it to him. He decided he would need to go to China, where he could receive the necessary instruction. Although the exact events are uncertain, Kûkai was appointed to the embassy scheduled to go to China. In A.D. 804, at the age of thirty-one, Kûkai left Japan for China.

After various adventures, Kûkai reached Chang-an where he met Hui-kuo. Hui-kuo immediately recognized

Kûkai as his successor and set about giving Kûkai instruction as rapidly as possible. Within three months Kûkai was passed on to the final initiation, becoming the eighth patriarch at the age of thirty-two. Shortly thereafter, Hui-kuo died. The following year, A.D. 806, Kûkai returned to Japan as he had been directed to by Hui-kuo. His trip, from the time he left Japan until he returned, lasted two and a half years. During that time, in addition to studying Tantric Buddhism, Kûkai had studied Sanskrit, Indian Buddhism in general, calligraphy and other specialized arts. He had also collected many sûtras, mandalas, books of poety and ritual implements.

Upon reaching Kyushu, Kûkai was delayed for three years. He needed Imperial permission to return to the capital, which he only received when there was a change of Imperial reign. The new Emperor, Saga Tennô (嵯峨天皇 , A.D. 786-842), was favorable to Kûkai, and with the Emperor's support Kûkai began his rise to being the best known and most respected priest in Japan.

What marks Kûkai's work is his ability to make Tantric Buddhism relevant to the Japanese people, and his ability to create a coherent, systematic religion from the mass of Tantric teachings he had received in China. By integrating Tantric Buddhism with existing forms of Japanese religion, both Buddhist and indigenous, Kûkai made Tantric Buddhism accessible to both Japanese priests and laymen. He did this without being confrontive, yet at

the same time making Tantra appear as a higher, more powerful form of Buddhist teaching. Kûkai's teacher Hui-kuo had learned the rituals associated with both the *Mahâvairocana Sûtra* and the *Tattvasaṃgraha Sûtra*. Kûkai now built these two sûtra sources into a psychologically, religiously complete system. Although based on Indian Tantric Buddhist teachings, Shingon is virtually a new Tantric sect molded by Kûkai from the materials which had been available to him in China.

Shingon in Japan

Before Kûkai brought Shingon from China during the Heian era, Buddhism had already become well-established during the Nara period (A.D. 710 to 794). Six kinds of Buddhism were predominant in Japan at that time: the Kusha school (倶舎宗), the Jôjitsu (成実宗) school, the Ritsu school (律宗), the Sanron school (三論宗), the Hossô school (法相宗) and the Kegon school (華厳宗). The religious situation was actually more complicated even at this relatively early date than is indicated by this list of six schools. There were also present during the Nara era movements which can be identified as the precursors to important later developments in Japanese Buddhism, such as Zen and Pure Land.[24] However, the six sects mentioned here were the ones which were most important: they were given government recognition and support as the official Buddhhist institutions, and as a

result they tended to limit attempts to create alternative forms of Buddhism.[25]

These early sects were formed as specialized schools of philosophy. The focus of effort in each school was the exposition of the philosophic texts which were unique to that school. Both the Kusha and the Jôjitsu schools focused on the Abhidharma. For its part, the Kusha school focused its attention on the Abhidharmakosa of Vasubandhu, while the Jôjitsu school focused on the doctrines of Harivarman as recorded in his Satyasiddhi. The Hossô school centers on the Yogâcâra (or Vijñaptimâtratâ) teachings. The form of this school which was transmitted to Japan is the result of its systematization by Hsüan Tsang's student K'uei Chi (窺基). In India, Hsüan Tsang (玄奘) studied Vasubandhu's Vijñaptimâtratâ Trimsika and upon returning to China translated it and Dharmapala'a Vijñaptimâtratâ Siddhi. On the basis of these, K'uei Chi wrote his own Fa yuan i lin chang (大乘法苑義林章 , T. 1861) and Ch'eng wei shih lun shu chi (成唯識論述記, T. 1830), which along with the two texts mentioned above became the basis of the Hossô school in Japan.[26]

The Sanron school is the continuation in Japan of the Chinese San Lun school, the name of which literally means "Three Treatises" and which derives from the three texts which are central to this school. These three are the Mâdhyamika Sastra and the Dvadasadvara of Nagarjuna, and the Sata Sastra of Nagarjuna's disciple Aryadeva.

Takakusu mentions that:

> In Japan the school was never an independent institution, but the study of its doctrine has been ardently continued even to the present time because it is indispensable for a student of Buddhism as one of the chief objects of Buddhist learning and a strong weapon of dialectic argument, as well as the theoretical basis underlying many of the more positive and active schools of Buddhism in Japan today.(27)

While the other schools made reference to various of the sûtras, only the Kegon school took a sûtra as its central text. The teachings of the Avataṃsaka Sûtra proved so popular in Japan that the Emperor Shômu built Tôdaiji in Nara as a place in which the doctrine would be taught permanently, and attempted to rule the country using the principles of the teaching.

The Ritsu school was originally brought from China to Japan by Dôsen (Tao-hsuan,道宣 , A.D. 687-763). The school had been founded in China on the basis of the Dharmaguptavinaya, and takes as its main concern the rules of monastic organization and the proprieties of ordination. Once orthodox ordination had been introduced, it became the common property of all six schools: they all shared the same system of monastic discipline.[28]

Many of the monks who went to China, as well as those who came from China, were influenced by some form of Zen-style meditation and by Pure Land devotional practices, as well as the philosophic teachings of whatever school they were studying.[29] Thus, while the texts and ideas which were studied differed between schools, it seems very

probable that the Nara sects were, in their daily activities and practices, fairly similar to one another.

Two dominant characteristics united these schools: scholasticism and bureaucratization. The task at hand for these early sects was the understanding of the ideas of Buddhist philosophic thought. The difficulty of this was compounded by translation problems. The original texts were written in Sanskrit, then translated into Chinese. In other words, these monks were seeking to understand something which was not only the product of a foreign language and culture, but they were attempting to gain their understanding through the medium of a second foreign language and culture. These difficulties produced a scholastic orientation which was reinforced by bureaucratization. Buddhism was being bent to the task of serving the central government. The Buddhist institutions were established as an arm of the Imperial bureaucracy. Given this demand, scholastic studies and rituals for the benefit of the state were acceptable, while service directly to the people in the form of popular preaching or social service projects was discouraged. Scholasticism and bureaucratization limited the contact these six schools could have with the general populace.[30]

The six Nara sects present, then, a wide range of philosophic positions developed during the history of Buddhism in India and China. While they differ on many points, they all agreed that the goal of practice, the

realization of enlightenment, is a matter of lifetimes, perhaps endless in number. They also agreed that the motivation of practice is the desire to escape from the world because it is frustrating. In contrast Shingon holds that enlightenment is possible within a single lifetime, and that one is motivated by a desire to escape the frustrating character of the world, not the world itself. The world is, just as it is, the realm of enlightenment. Rather than liberation from the world, the goal of practice is liberation into the world.[31]

When the Japanese court moved from Nara to Heian-kyo (Kyoto) in A.D. 794, one of the main motivations for the move was to escape the increasing power of the Buddhist institutions in Nara.[32] The raising of the new capital and the start of a new reign era were also marked by dispatching an embassy to China. The ambassadorial entourage included the monks Saicho (最澄, A.D. 767-822) and Kûkai--this being Kûkai's opportunity to go to China to pursue his study of the Mahâvairocana Sûtra. They became the founders of the two new forms of Buddhism which arose during the Heian era: Tendai (天台) and Shingon. These two forms quickly came to dominate Japanese Buddhism, Tendai giving birth to a wide range of alternative forms of Buddhism during the Kamakura and Muromachi eras, and Shingon developing a pervasive influence over the whole of Japanese religion. Today Shingon claims the third largest number of adherents of

all Buddhist sects in Japan, following only the Nichiren and Pure Land sects.[33] Even beyond overt adherence, however, Shingon has played an important role in forming Japanese popular religion. Several factors were involved in this rapid and widespread acceptance of Shingon.

Shingon ritual was more appealing to the aristocracy than was that of the older sects. It was marked by a higher sense of drama and by more elegant appointments. The dramatic value of the setting of Shingon ritual was heightened by Kûkai's conviction that the aesthetic experience inspired by artwork is for many people more conducive to enlightenment than is the intellectual experience inspired by discussion of philosophic concepts:

> Since the Esoteric Buddhist teachings are so profound as to defy expression in writing, they are revealed through the medium of painting to those who are yet to be enlightened. The various postures and mudras (depicted in mandalas) are products of the great compassion of the Buddha; the sight of them may well enable one to attain Buddhahood. The secrets of the sutras and commentaries are for the most part depicted in the paintings, and all the essentials of the Esoteric Buddhist doctrines are, in reality, set forth therein. Neither masters nor students can dispense with them. They are indeed (the expressions of) the root and source of the oceanlike assembly (of the Enlightened Ones, that is, the world of enlightenment).(34)

Despite the underlying difference between Shingon ritual and magic, the dramatic impact of these rituals--where the priest communicates directly with unseen forces, rather than simply reciting a sûtra in appeal to the unseen forces--must have made these rituals appear to be a much more potent form of magic which could be employed by

the aristocracy for their own benefit.

A second reason for the acceptance of Shingon is political and economic. Between A.D. 646 and 702 a set of reforms were instituted which were designed to improve the status of the central government. One of the main reforms disenfranchised the clan leaders. All land was declared to be the property of the emperor.[35] Now, instead of being the head of a federation of independent clans, the emperor became an absolute monarch--at least in theory. The position of the clan leaders became that of titled nobility dependent upon the emperor for salaries and allowances, rather than directly receiving support from their own clan lands. In addition, all land use became subject to taxation. Court nobles were anxious, therefore, to bring as much land as possible back under their direct control and to avoid taxation wherever possible. One of the ways of doing this was to donate land to a Buddhist monastery, while retaining actual control.[36] The established sects in Nara were not attractive for this purpose, since they were already so large and powerful as to be themselves competitors with the court nobles.[37] The two sects of Tendai and Shingon, being less well established, did not pose the same kind of threat. They were, therefore, more attractive as means of avoiding the payment of taxes.

A third reason for the widespread acceptance of Shingon was Kûkai's active program of assimilating

Buddhism with the native folk religion and Shintô.[38] He made use of the idea that the Shintô deities were manifestations of the Buddhas and Bodhisattvas (honji suijaku, 本地垂跡). For example, he expressly identified the Shintô Sun Goddess Amaterasu (天照) with the Great Sun Buddha (Mahâvairocana, Dai Nichi, 大日). He also venerated the native deities of Mount Kôya where he founded the monastic center of Shingon, and took the Shintô deity Inari (稲荷) as the protector of Tôji (東寺), the main Shingon temple in Kyoto.[39] Through these and other similar actions, Kûkai helped to make this new form of Buddhism more easily understood and, therefore, more easily accepted.

The positive view of the world which Shingon has is another factor which contributed to its ready acceptance in Japan. Shingon can be seen to be world-accepting rather than world-rejecting. The two mandalas of Shingon represent the world itself as the realm of enlightenment. Liberation does not, therefore, entail the rejection and loss of the world, but rather the acceptance and gain of the world as it truly is. Incarnation is given the highest value, not simply because it is a rare opportunity for the attainment of enlightenment, but because it enlightenment manifested.[40] Shingon also holds that enlightenment is inherent in all sentient beings. It is, therefore, possible for all sentient beings to obtain enlightenment. Some of the Nara sects had maintained that

enlightenment was only possible for a select few, and that there were some sentient beings who were permanently barred from attaining enlightenment. Religious practice was given a great stimulus by the idea that enlightenment can be attained in this very lifetime (sokushin jobutsu, 即身成佛) by anyone who devotes himself to the task.

This complex of positive valuations of the world accords readily with the optimistic views which are basic to Japanese culture. They also accord with the love of natural beauty for which Japanese culture is so well known. Expressions such as a "realistic and this-worldly sentiment; love for trees and flowers, and delight in nature; and a happy and humorous temperament" are typically found in Japanese characterizations of their own culture.[41] The positive attitude toward incarnation and the world found in Japanese culture formed a ready match to the positive attitude toward incarnation and the world found in Shingon.

The pervasive impact of Shingon on Japanese popular religion can also be traced to the figure of Kûkai himself. He is the Japanese version of the perfect Renaissance man: highly literate in Chinese, skilled in calligraphy, knowledgable concerning iconography, an excellent sculptor of religious statuary, a charismatic priest, a tactful politician, and a most powerful magician. It is not surprising that a large body of legend quickly grew up around the figure of Kûkai.[42]

In his youth Kûkai wandered in the mountains of Japan. Mountain worship has always been a strong element in Japanese religion. It takes formal shape as Shugendô (修験道), said to have been established by En-no-Gyoja (役行者 , also called En-no-Ozunu, 役小角 , d. A.D. 701).[43] Shugendô is a synthetic cult combining elements of Confucianism, Taoism, Buddhism and Shintô with the indigenous beliefs concerning the potency of the mountain deities. The life Kûkai lived in the mountains seems to have been similar to the practice of austerities followed by the early Shugendô practitioners.

This early period in his life links Kûkai to a tradition of wonder-working mountain ascetics which exists in Japan.[44] Also, many of the concepts and terms used to express Shugendô doctrine were adapted from Shingon.[45] Thus, not only did Shingon help to give form to Shugendô, but Shugendô became a vehicle for the transmission of Shingon ideas across the whole of Japan.

Another event in the biography of Kûkai which adds to his power as a mythic figure occurred after his death. In A.D. 921, almost a century after Kûkai's death, his followers finally succeeded in overcoming the opposition of Tendai priests and were able to acquire for Kûkai the title of "Daishi" (大師) meaning "Great Teacher," the equivalent of "Saint". At the same time a new name was bestowed, Kôbô (弘法), so that Kûkai is also known as Kôbô Daishi, or popularly as O Daishi Sama. The Imperial

notice that this title had been awarded was taken to the cave where Kûkai's body had been placed and read to him posthumously. A story soon spread that the cave had been opened and that Kûkai had himself received the Imperial notice--for he was in fact not dead, but simply in a state of perpetual meditation.[46] As a result, the site of Kûkai's burial grew to be one of Japan's favorite pilgrimage sites and also cemeteries, for here both the living and the dead could be close to the beneficial presence of the Great Teacher.

The growth of this cemetery was further stimulated by the Kôya Hijiri (高野聖), the Holy Men of Mount Kôya.[47] These men travelled all over Japan spreading Shingon influence in various ways, including collecting the ashes of the dead, which for a small donation they would take back to the cemetery on Mount Kôya for burial. These men not only spread the influence of Shingon, but often became the stimulus for local legends which portray Kûkai himself as a wandering, wonder-working priest.

As a result of this spread of Shingon ideas at the popular level, Shingon doctrines became part of the common religious heritage of the Japanese. Initially stimulated by social, cultural, historical and economic factors, Shingon--along with the legends of Kûkai's powers and the concomitant idea of the potency of Shingon--continued to be spread in Japan by Shugendô, Kôya Hijiri and folk tales. It is on the level of popular religion that

Shingon has spread its influence most widely, so that today throughout the whole of Japan one can find evidence of Kûkai's life's work.

Two approaches may be made to the history of the Shingon sect--the traditional history as embodied in the lineage of Patriarchs, and the history of the tradition revealed by the methods of Western historiography. The traditional history traces the lineage of Patriarchs from Kûkai back to the Dharmakaya Buddha Mahâvairocana. There are various interpretations within the Shingon tradition as to which and how many figures are to be included in this lineage, although most agree on the number eight.

The Shingon tradition had its origin as Buddhist Tantra in India between the second and sixth centuries. It was then transmitted to China, first in a heteroprax form which set the stage for the second period, when the orthoprax school of Chinese Tantra developed. At the beginning of the ninth century the transmission was passed to Japan where Kûkai gave Shingon the form it has largely retained into the present day.

The Shingon tradition has its roots in the origins of Buddhist Tantra in India between the second and sixth centuries A.D. The history of the goma ritual itself, however, reaches back much further.

CHAPTER THREE

HISTORY OF THE GOMA RITUAL

It is well recognized that there is a historical continuity between the goma of present day Japanese Tantric Buddhism and the fire sacrifices known to predate even the earliest Vedas. Elements of the Vedic rituals have been found to be identical with elements of the goma.[1] The Vedic rituals are themselves known to be based on the fire cult introduced into India by the Aryan nomads. The question of interaction between the fire cult of the Aryan nomads and whatever indigenous cults the Aryans met is a difficult one. Basham has described the indigenous cult, saying that "the earliest civilized inhabitants of India worshipped a Mother Goddess and a horned fertility god; they had sacred trees and animals, and ritual ablutions apparently played an important part in their religious life."[2] As Staal has pointed out, however, fire maintenance and fire making are effectively universal human practices which are almost always highly ritualized.[3] Thus, it would be reasonable that some form of fire cult existed in India prior to the Aryan

migrations. However, as Basham continues from the summary quoted above, "beyond this much has been said and written about the religion of the Harappan people, but in the absence of intelligible texts any efforts at further defining it are very speculative."[4]

The fire cult which the Aryan nomads brought with them into India seems to have been common to the whole of the Indo-European peoples. Before arriving in India, the cults may have been more centered on the old Central Asian celestial deities, such as Indra and Varuna. However, as the nomads began to settle in India, the sacrifices became more complicated. An increasing emphasis on sacrifice produced an increasing emphasis on the terrestrial deities directly associated with the sacrifice, particularly on Agni as the sacrificial fire itself.[5] This ritual development may have resulted from greater ease of conducting complex rituals in a settled, rather than nomadic, society and from greater specialization among the priesthood than had previously been possible. It may also perhaps have been influenced by contact with an indigenous fire cult. For example, the use of an altar constructed of fired brick appears to have been introduced into Vedic ritual from an indigenous fire cult.[6]

The hymns of the Rg Veda reveal the centrality of sacrifice in the world view of the Aryan nomads. Their cosmogony is formed around the idea of sacrifice. The cosmic man, Purusa--who is identical with the cosmos--is

sacrificed and from his ritual division arise the various divisions of society as well as the whole of the physical universe.[7] The centrality of ritual heightened the importance of the figure of the sacrificial fire itself, Agni.

Agni, The Vedic Fire God

Agni is one of the most important Vedic deities. As the fire god, he is all important to Vedic sacrificial rituals. His importance is reflected in the vast number of hymns addressed to him in the Ṛg Veda, where he is second only to Indra in importance.[8] One of the gods associated with the earth, Agni is related to a wide range of Indo-European fire gods.

The importance of Agni rests on the fact that it is by fire that sacrifices to the gods are transmitted to them. Agni unites within himself three different kinds of fire: the domestic hearth fire, that is, fire which is under human control such as cooking fires and the fires used in ritual sacrifices; the solar fire, which in India can be both beneficial and destructive; and lightning, together with the wildfires and rainstorms which appear as the result of lightning.[9] The majority of Agni's anthropomorphic qualities, however, derive from the ritual fire, for he is described as having a face smeared with butter (the sacrificial offering of *ghee*), wild hair, swift tongues, sharpened jaws and golden teeth. His

identity with lightning-produced wildfires contributes other qualities. For example, the horses which pull his chariot are red in color and leave behind them a blackened trail.[10] From the time of the Vedas to the Puranas, Agni became increasingly personified.[11]

Agni's function in sacrifice is two-fold. He is first the conveyer of the offerings made in a ritual from the person making the offering to the gods. Indeed, one of Agni's epithets is Vahni, meaning "conveyer."[12] Second, Agni purifies. For example, he burns out the demons from the sacrificial altar itself. Out of the wide range of mythic and literary material concerning Agni, one particular story embodies both of these characteristics. The story is found in the Vishnu Purana:

> Legend relates that one day Bhrigu cursed Agni. A woman named Puloma was betrothed to a demon, and Bhrigu seeing she was beautiful fell in love with her and, after marrying her according to the Vedic rites, secretly abducted her. But thanks to Agni's information the demon discovered the place where the young woman promised to him was hidden, and brought her back to his dwelling. Furious with Agni for helping the demon, Bhrigu cursed him, saying: "Henceforth thou shalt eat of all things." Agni demanded of Bhrigu the reason for this curse since he had only told the demon the truth. He pointed out that if a man is questioned and tells a lie he is cast into hell, along with seven generations of his ancestors and seven generations of his children. Moreover, the man who fails to give information is equally guilty. And Agni went on to say: "I too can hurl curses but I respect the Brahmans and I control my anger. In truth I am the mouth of the gods and of the ancestors. When clarified butter is offered them, they receive it thanks to me, their mouth, so how can you tell me to eat all things?" Hearing these words, Bhrigu agreed to change his curse and said: "As the sun purifies all Nature with his light and heat, so Agni shall purify everything which enters his flames."(13)

This double character of Agni, transmitter and purifier of sacrifices, along with his triple nature as solar, aerial and domestic fires, links him to the common fund of Indo-European mythology.

Indo-European Parallels to Agni

Agni is of a triple nature: the fires of the sun, the fires of lightning and the fires that are under human control. These last are of two kinds, the domestic hearth fire and the sacrificial fires. This latter duality is parallel to the two basic kinds of rites: private and public. Both of these kinds of rites are sacrificial, and Agni as the sacrificial fire has two characterisitics. First, he purifies everything offered in the sacrifice, and second, he transmits the offerings made in the ritual from the earthly plane to the heavenly.

This complex of characteristics is found in various forms throughout the Indo-European world. The most overt parallel figures to Agni are the Avestan Atar and the Armenian Vahagn. Atar is the son of Ahura Mazda, while Armenian mythology retains what is probably an older version of the birth of the fire-god: the story that he is born in the hollow of a reed stalk.[14] The following song records the Armenian story of the birth of Vahagn:

> The heavens and the earth travailed,
> There travailed also the purple sea,
> The travail held
> The red reed (stalk) in the sea.
> Through the hollow of the reed (stalk) a smoke rose,

> Through the hollow of the reed (stalk) a flame rose
> And out of the flame ran forth a youth.
> He had hair of fire,
> He had a beard of flame,
> And his eyes were suns.(15)

Both Atar and Vahagn battle dragons, and Agni is held in high repute by the gods because he is the slayer of Vrtra, a demon who takes the form of a gigantic snake blocking the flow of India's rivers.[16] This second motif of the fire-god as dragon-slayer certainly looks like a meteorological myth.[17] The cloud dragons withhold the needed waters, and the fire-god as lightning overcomes the dragons so that the parched earth can be fertile again.

The religious function of the domestic fire is even more widely found. In Iranian belief the hearth fire is the divine presence dwelling in the home of each of the faithful.[18] In Roman religion the domestic hearth was a religious center for household members, and the temple of Vesta was considered the city's hearth fire.[19] Dumezil points out a dual parallel between Roman and Vedic religion: the householder's fire is built in a circular hearth and the temple of Vesta is circular, while the fire to the gods is built in a square hearth and the temples to the gods in Rome were rectangular or square. In addition, he finds some parallels in the ritual requirements for approaching the two fires.[20]

In Greece, Hestia is said to be the goddess of the hearth itself rather than of the fire. She stands for and protects the familial virtures of stability and

steadiness.[21] The deity associated with the hearth fire is feminine in Greece and Rome, and masculine in India, Iran and Armenia. Why this should be the case seems to be an as yet unanswered question. In Armenia, however, there is a second tradition which treats fire as feminine--the sister to masculine water. This involves a ritual usage in which fire is returned to the arms of her brother by being extinguished in water.[22]

These examples are just a few of the possible correlates to the figure of Agni which could be found in Indo-European religions. Examination of fire _per se_ would uncover many more correlates as well. As important as such work would be, it is beyond the scope of this essay.

Vedic Fire Rituals

It has been suggested that the Indo-Aryans who came into India originally had a cult involving a perpetual fire. They are supposed to have brought with them a portable fire altar carried on a chariot. This fire altar was probably modeled on the permanent fire altars of their Central Asian homeland: a squat flat-topped pyramid over which rose a tall peaked canopy for added effect.[23]

In India, however, the perpetual fire came to an end, each public sacrifice involving the kindling of a new fire. A plot of ground (_sthaṇḍila_) would be cleared and leveled. A sacrificial hall (_yagasala_) would then be constructed there, the main feature of which would be the altar (_vedi_) where the sacrificial fires were

actually constructed. Perhaps on the basis of the Central Asian fire altars, the earliest altars were sometimes a simple raised mound. More common, however, was a long shallow pit (kuṇḍa). This was of an hour-glass shape, narrow in the middle "like a female waist." The sides were lined with bricks or potsherds and one portion was covered with grass, for it was here that the gods sat when invoked during the ritual and where food offerings to them were placed.[24]

Gradually the process of constructing altars became more complex, including the preliminary worship of chthonian deities often portrayed in the form of a human headed snake. By the time the Brahmanas and sulva-sûtras were written, ten different shapes had come into use: falcon, heron, carrion-kite, triangle, double triangle, wheel, bucket, circle, concentric circles and tortoise.[25]

Vedic tradition divides the multitude of rituals into two basic categories. The grihya rites are the domestic rites which are performed by the householder himself, while the śrauta rites must be performed by professional priests. Hopkins points out, however, that over time this

> . . . distinction between the hieratic or priestly cult and domestic ceremonies was gradually obscured as the priestly ritual became more elaborate. A wide variety of popular religious practices was added to the priestly rituals, while domestic ceremonies were altered to conform to priestly standards.(26)

The srauta rituals make use of three fires: the gârhapatiya, the daksinagni and the âhavanîya.[27] The

three fires are built inside a rectangular ritual enclosure, the long dimension of which runs east-west. The altar hearths within which the fires are built are made of clay. The gârhapatiya fire is the householder's fire and it is built in a round altar hearth at the west end of the ritual enclosure. The daksinagni fire is built in a semicircular altar hearth on the south edge of the ritual enclosure. In Vedic culture "the south is the region of the Fathers and of the demons akin to them, and, when it (the daksinagni fire) is being used for offerings to the Fathers, a brand is taken out from it to drive away the evil spirits, which seek a share in the sacrifice."[28] The âhavanîya fire is built in a square altar hearth at the east end of the ritual enclosure.[29] The âhavanîya fire receives the offerings intended for the gods, the offerings having been prepared at the gârhapatiya fire. The three fires are first established in a rite known as agnyâdheya (or, agnyâdhâna), which effectively marks the transition into adulthood. Once this ritual has been completed for the householder, it is possible for him to begin performing the simplest of śrauta rituals, the agnihotra. The agnihotra is performed twice daily, once in the morning and again in the evening. It is the most basic śrauta ritual, being a sacrifice of milk accompanied by recitations from the Vedas.[30]

In addition to being the simplest of śrauta rituals, the agnihotra may be considered the most basic for another

reason. The texts in which the srauta rituals are recorded, the śrauta sûtras, are organized from simplest to most complex. Where the actions of the more complex rituals replicate those of the simpler, reference is made to the simpler ritual, rather than repeating a description of the actions. Also, as Staal points out, "a later ritual in the hierarchy can only be performed by a person who has already performed the earlier ones."[31] Staal identifies three main categories of srauta rituals: (a) isti or haviryajna in which there is an oblation of rice or barley, (b) sacrifices of animals, and (c) sacrifices of soma.[32] The following table shows some of the Vedic rituals grouped according to the three categories.[33]

Vedic Sacrifices

1. isti (or haviryajna)

   a. Agnyadheya (a.k.a., Agnyadhana), installation of the three fires
   b. Punaradheya, reinstallation of the three fires in event of their having gone out
   c. Agnihotra, morning and evening oblation
   d. Darsaputnamasa, full and new moon ceremonies
   e. Caturmasya, "four monthly" or "seasonal" ceremonies

2. animal sacrifices

   Pasubandha (paradigm for all animal sacrifices)

3. soma sacrifices

   a. Agnistoma (paradigm for all soma sacrifices)
   b. Ukthya
   c. Sodasin
   d. Atiratra
   e. Aptoryama
   f. Atyagnistoma
   g. Vajapeya
   h. Agnicayana

These rituals (with the exception of the Agniyadheya and Punaradheya) move from simpler to more complex, each of the higher incorporating and expanding on previous, simpler rituals. In this sense it would be possible to consider the Agnicayana as a fourth category of Vedic sacrifice. It is always attached to one of the soma sacrifices, but it can be attached to different kinds of soma sacrifices, that is, it does not necessarily only attach to the highest level of soma ritual as would be expected in a strictly hierarchical, progressive system. It adds a new and unique component to the soma ritual it expands upon: the "piling-up" of the bird-shaped altar.

The list above is not a complete inventory of all Vedic sacrifices, and some of those excluded may not fit so neatly into the progressive structure portrayed here. For example, Eggeling says that the Rājasūya is "not a Soma-sacrifice, but rather a complex religious ceremony which includes, amongst other rites, the performance of a number of Soma-sacrifices of different kinds."[34] In addition, such a ritual would obviously not be a prerequisite to later, more complex (higher level) rituals. The same consideration would of course be true of the Asvamedha, the famous horse sacrifice, which could only be attempted by a king who felt himself powerful enough to impose his will on his neighbors.[35] However, these rituals, together with the Vajapeya (a ritual to restore the vitality to an aging king and make him

superior to other kings) can perhaps be set outside the ordinary developmental hierarchy simply because they are limited to kings.[36]

Between Vedas and China

One of the most difficult periods in the history of the goma is the period in which it is transformed from a Vedic rite into a Tantric rite. Strickmann has described the relation between the Vedic homa and its contemporary Tantric counterparts in this way:

> These contemporary instances of Homa do not represent the Vedic ritual, but rather its Tantric metamorphosis. It is well known that the Tantras (or Saivite agamas) embody a conscious antithesis to Vedic rites and percepts . . . Their antithetical stance need not represent a true break in continuity, however; explicit opposition may as often as not prove to be a rationale justifying pragmatic assimilation and continuance of ancient practices under altered social conditions.(37)

It is possible that the details of this history may never be adequately understood. The secrecy of the Tantic groups and the lack of continuous evidence for the entire period combine to produce a gloomy outlook for the likelihood of ever knowing each step in the process of transformation.

Some indication of this history may, however, be derived from the record of the Chinese Buddhist canon. Toganoo identifies the earliest mention of a fire ritual as that found in the Mâtaṅgîsûtra (Mo teng ch'ieh ching, 摩登伽經, T. 1300, K. 766) translated in A.D. 230.[38] As Strickmann has pointed out, however, the fire ritual

described is not a Buddhist rite, but rather one used in an attempt to control the affections of Ananda. Further, he points out that there are several translations of the Mâtangîsûtra. The fire ritual is only mentioned in one of the extant translations, the rest referring to a ritual which uses water instead of fire. According to the work of Hayashiya Tomojiro, as cited by Strickmann, the version referring to a fire ritual probably dates middle or late fifth century.[39] Thus, even if this is a reference to a non-Buddhist precursor of what is known as the kei ai goma (the goma of subordination, vasikarana), it is not as early as had previously been assumed.

Toganoo identifies the first reference (in the Chinese canon) to the full fire ritual as dating from the Eastern Chin Dynasty (A.D. 317 to 420), during which The Mantra Sutra Taught by the Seven Buddhas of the Past (Ch'i fo pa p'u sa so shuo ta t'o lo ni shen chou ching, 七佛八菩薩所說大陀羅尼神呪經 , T. 1332, K. 433) was translated.[40] This sutra includes a fuller description of a sacrificial fire ritual than that found in the Mâtangîsûtra, including the blessing of mustard seeds in preparation for being burnt. The use of mustard seeds is a detail which is still found in the performance of the goma today.

Strickmann discusses another early text cited by Japanese authorities as the earliest reference to a Buddhist goma, a commentary to the Peacock-Spell Sûtra

(<u>Mahâmâyûrîvidyârâjñî Sûtra</u>, <u>K'ung, ch'iao wang chou ching</u>, 孔雀王咒經 , T. 984, K. 307).[41] The commentary is attributed to Śrîmitra, who is described as a master of dharani and mantra: "he excelled in chanting spells and magical formulas which, according to his biography, never failed to be effective."[42] He dates from the Eastern Chin period, ca. A.D. 317 to 343. According to Strickmann, however, this attribution of the text is doubtful--as a source the <u>Peacock-Spell Sûtra</u> does not place the goma as early as it might.[43] Further, Strickmann points out that the ritual burning of mustard seeds in this text is to rid the ritual area of demons, an apotropaic function, rather than as a food offering to a deity. On the basis of this distinction, he disqualifies the <u>Peacock-Spell Sûtra</u> as clearly indicating the existence of a Buddhist goma. This distinction between an apotropaic use and use as a food offering is important, particularly as the core of the goma is the sacrifice of food offerings to the deities invoked. There is continuity between the contemporary goma and the commentary to the <u>Peacock-Spell Sûtra</u>, however, in that the contemporary goma uses mustard seeds apotropaically rather than as an offering.

The <u>Mantra Sutra of Great Auspicious Significance</u> (<u>Ta chi i shen chou shing</u>, 大吉義神咒經 , T. 1335, K. 434) is another text referred to by Toganoo, who sees in its story of a Prince who sacrifices a child into a fire to the accompaniment of the mantra of Yamarâja the first

mention of a goma of subjugation (abhicaraka, gô buku, 降伏).[44] The sûtra was translated in A.D. 462. Despite its early date, this again looks like a non-Buddhist rite, and thus may at best indicate the existence of this category of goma in India at that time. In his discussion of the distinction between the apotropaic and propitiatory functions of burning, Strickmann also refers to this text, although to a different story: "the King of Demons, Mâra Pâpîmât, newly converted by the Buddha, resolves to throw white sesamum and mustard seed into a fire--an act that will cause all demons similarly to burn away."[45] While the apotropaic function described in the text is similar to that found in the contemporary goma, the mustard seeds in the goma are cast to the ten directions rather than being thrown into the flames.

According to Toganoo, the goma is identifiable as a fixed form in several texts introduced into China and translated during the Liang dynasty, A.D. 502 to 557. The first clear description of different types of gomas is found in a work translated in A.D. 708. Finally, the text which becomes authoritative for the Shingon tradition is the Chin kang ting yu ch'ieh hu mo i kuei (金剛頂瑜伽護摩儀軌, T. 908, K. 1335) translated by Amoghavajra between A.D. 746 and 774.[46]

One of the characteristics of the Tantric Buddhist goma is the importance placed on the inner goma. The inner goma is a visualization which emphasizes the unity

of the deity, the fire and the practitioner (the mouth of the deity, the mouth of the altar hearth and the practitioner's own mouth are visualized as one), and the unity of the three mysteries of body, speech and mind.[47] Strickmann, quoting from I-hsing's commentary on the _Mahâvairocana Sûtra_, highlights the importance of the inner goma to Buddhist practitioners:

> It is . . . the Inner Homa, at the center of the rite, that confers meaning and efficacy on all that precedes and follows it--the Outer Homa, within which it is encapsulated. And though the meditation may be used to effectuate various sorts of Homa, Homa performed without this meditative support is meaningless, even heretical: "One would simply be burning the kindling and vainly using up the offerings. Not only would one be committing a profane act, but moreover, it would be devoid of all efficacy."(48)

Strickmann identifies the inner goma as part of the antithesis between the Vedic and Tantric gomas: "In this formulation we find the explicit contrast with Vedic practice that Tantric Buddhism shares with the non-Buddhist Tantrism of the Śaivâgamas."[49] This process would seem, however, to have already started much earlier, with the Upanishads. As a group, the Upanishads have an ambiguous attitude toward the Vedic rites. The _Brihadâraṇyaka Upanishad_, for example, makes several comments critical of the sacrificial rites.[50] Yet, the same text gives an alternate, positive interpretation of the rituals as a substitute for the accepted interpretations.[51] Similarly, the _Chândogya Upaniṣad_ (V.18.20) equates the three fires of the Vedic sacrifice

with the heart, mind and mouth of the "Universal Self."[52] This process of substitution was carried further, substituting entirely the actions of the external rite with inner practices. Thus, the attempt was made to replace the agnihotra rite, in which offerings were made morning and evening into the household fire, with the prâṇa-agnihotra.[53] Prâṇa, the life-force within each person, becomes the fire into which the two sacrifices of inhalation and exhalation are to be made. For example, the Kauṣîtake-Brahmana Upanishad (II.5) says:

> Now next self-restraint according to pratardana or the inner fire sacrifice as they call it. As long, verily, as a man is speaking (exhaling), so long he is not able to breath (inhale). Then he is sacrificing breath in speech. As long, verily, as a person is breathing, so long he is not able to speak. Then he is sacrificing speech in breath. These two unending immortal oblations, one is offering continuously, whether waking or sleeping. Now whatever other oblations there are, they have an end for they consist of works. Knowing this very thing, verily, the ancients did not offer the agni-hotra sacrifice. (54)

The Brihad Âraṇyaka Upanishad (V.9.1) also identifies the inner fire of digestion with the vaisvanara fire: "This fire which is here within a person is the Vaiśvânara (the universal fire) by means of which the food that is eaten is cooked (digested)."[55]

This theme--equating the food consumed by the individual with the offerings of a sacrifice--is developed at length in the Chândogya Upanishad (V.19-24). Five offerings of food are made to five breaths: prâṇa, vyâna, apâna, samâna and udâna. As the offerings satisfy the

five breaths, the five sense organs are satisfied. As these five are satisfied the five nature gods are satisfied. As these five are satisfied, the five world spheres are satisfied.[56] In each case the sacrificer himself is also satisfied "with offspring, with cattle, with food, with brightness and with eminence in sacred knowledge."[57] The <u>Chândogya</u> <u>Upanishad</u> ends this section with an injunction very similar to I-hsing's:

> 1. If, without knowing this, one offers the fire sacrifice, that would be just as if he were to remove the live coals and pour the offering on (dead) ashes.
>
> 2. But if, knowing it thus, one offers the fire sacrifice he offers it in all worlds, in all beings, in all selves, he will perform sacrifices with a full knowledge of their meaning and purpose.
>
> 3. Even as the soft fibres of the isika reed are burned up when laid on a fire, so also are burned up the evils of one who knowing it thus offers the fire sacrifice. (58)

At least from the time of the Upanishads, there seems to have been the concept of an inner goma, and a continuous sense of its importance and relation to the outer goma.

The Upanishads also include an interpretation of the sacrificial fire which employs the symbols of sexuality and reproduction. This interpretation has continued in some of the ritual traditions into the present day. For example, Hooykaas found fire rituals in Bali which describe the initial steps of the ritual as a goddess' fertilization, pregnancy and birth of a son. The text translated by Hooykaas says that the goddess' "pregnancy

has a serious meaning; this is called Homa."[59] The birth of the son appears to be the kindling of the fire, referred to as the Shiva fire. Other sexual and reproductive symbols also appear later in the ritual. While some of these derive from India, at least one of them is Balinese in origin, according to Hooykaas.[60] A banana and two duck's eggs representing the male sexual organs are placed inside a small decorated casket representing the female sexual organ. Next the practitioner is to "imagine the marriage of Sky-Śiva with Goddess Resplendent."[61]

The erotic quality of fire is already found in the Vedas. The inner heat (tapas) produced by Agni in ritual is identified with sexual desire (kâma). O'Flaherty points to the technology of fire production for the origin of this identification: "Springing from the natural physiological analogy, the tie between Agni and Kama was supported by the Vedic symbolism of the two fire-sticks, the upper one male and the lower one female, whose friction is described in anthropomorphic terms."[62]

This symbolism is continued in the Upanishads. The Brihad Âraṇyaka Upanishad (VI.4.3), for example, identifies intercourse with the Vedic sacrifice. Having described the creation of woman the Upanishad continues:

> Her lower part is the (sacrificial) altar: (her) hairs the (sacrificial) grass, her skin the soma-press. The two labia of the vulva are the fire in the middle. Verily, as great as is the world of him who performs the Vajapeya sacrifice (so great is the

> world of him) who, knowing this, practices sexual intercourse; he turns the good deeds of the woman to himself but he, who without knowing this, practices sexual intercourse, his good deeds women turn into themselves.(63)

Here again emphasis is on the practitioner's inner state. It would seem reasonable to assume that, more than knowing the identity of intercourse and sacrifice, the practitioner is to visualize his partner in the manner described and his own actions as those of the sacrifice.

In another place (VI. 4.12) the same Upanishad makes the same identification, but in the opposite direction. Instead of identifying the woman's sexual organ with the sacrificial fire, the sacrificial fire is here identified with the woman's sexual organs:

> If a man's wife has a lover and he hate him (wishes to injure him), let him put fire in an unbaked earthen vessel, spread out a layer of reed arrows in an inverse order, and let him offer (in sacrifice) in inverse order these reed arrows soaked in clarified butter, (saying) 'You have sacrificed in my fire, I take away your in-breath and out-breath, you so and so. You have sacrificed in my fire, I take away your sons and cattle, you so and so. You have sacrificed in my fire, I take away your sacrifices and meritorious deeds, you so and so. You have sacrificed in my fire. I take away your hope and expectation, you so and so. Verily, he departs from this world impotent and devoid of merit, he whom a Brahmana who knows this curses. Therefore one should not wish to play with the wife of one who is learned in the Vedas, who knows this, for indeed he who knows this becomes preeminent.(64)

The equation of the sacrificial fire with a woman's sexual organs continues in the Puranic literature as well. In his definition of "Homakuṇḍa" Vettam Mani quotes the Agni Purana as saying of the sacrificial fire pit altar:

> On the western side of it a yoni (receptacle) 10 x 15 amgulas should be made. Its depth should gradually decrease in the descending order 6, 4, 2 amgulas. In shape the yoni will be of the shape of the peepal leaf. The priest performs the rites, himself seated to the west of the yoni and his head turned to the east.(65)

Mani explains: "Yoni is that of Śakti; the Kuṇḍa is her stomach. The conception about Śakti is that of a woman lying on her back, head towards the east."[66] In other words, the priest is seated between the woman's legs and facing toward her vagina into which he makes offerings.

Given the well-known sexual symbolism of the Hindu Tantra, it is not surprising to find the identification of fire and sex in the Tantras as well. The Tantra of Great Liberation gives instructions for the performance of a goma. First the altar is prepared, which includes drawing the "Yoni Yantra." A fire is lit outside the yantra and, after setting aside a portion of the offerings for the eaters of raw meat (kravyâdebhyah, the Râkśasas), the practitioner is directed to

> . . . take some fire in both palms, and wave it thrice in a circle over the sthandila from right to left. Then with both knees on the ground, and meditating on Fire as the male seed of Shiva, the worshipper should place it into that portion of the Yoni Yantra which is nearest him.(67)

The Buddhist Tantras are rich in sexual symbolism and Buddhism uses the image of fire to represent the strong emotions. Yet, the identification of the sacrificial fire with sexuality or reproduction seems to be unknown in the Buddhist Tantra. This generalization must be qualified by Snellgrove's warning "that we are attempting to generalize

on a vast subject, in which there is no lack of material."[68] Further research into the still relatively unstudied area of the Buddhist Tantras may certainly reveal many instances in which such an identification is made. Yet, neither in the work currently available, nor in the goma ritual used for training purposes in contemporary Shingon does this identification appear.[69]

The Goma in Japan

Kobo Daishi introduced the goma to Japan at the beginning of the Heian era. The ritual flourished during this era, being associated with the worship of the Five Great Kings of Light (Go Dai Myôô, 五大明王) which was popular amongst the aristocracy during this period.[70] Because of the importance of marriage politics during the Heian era, nobles attempted to guarantee that their daughters would produce male heirs to the throne by sponsoring rituals of various kinds. The _Eiga Monogatari_ gives a description of such a situation:

> Because the time (of the delivery of the Prince) drew near, they performed numberless magic prayers. They carried out the ceremonies of the five honored ones (_Goson_, _Godai Myôô_). All the clothes and actions following the various rites appeared just so. The Abbot of Kannon-in and twenty priests performed incantations by various means. . . . Shinyo Ajari wore a red robe according to the _Gundari_ rite. Saigi Ajari bowed in reverence to Dai-i-toku (Yamantaka). The Abbot of Ninnaji temple performed the ceremonies according to the _Kujaku_ sutra. One after another they did these things until dawn.(71)

The goma was the most commonly performed ritual.[72] In addition to appealing to the nobles, the new form of

Buddhism--Shingon together with its goma--appealed to the Imperial family. In A.D. 834 the Emperor Nimmyo ordered that a complex of buildings within the Imperial Palace be converted into a Shingon practice hall (mandara dojo, 曼荼羅道場) which was then referred to as the Shingon In (眞言寺). Included in the compound of the Shingon In was a hall for performing the goma (goma do, 護摩堂). The Shingon In survived almost three hundred fifty years, but was not rebuilt after it burned in A.D. 1177.[73]

Having travelled from prehistoric Central Asia, the practice of making sacrifices into fire moved through a variety of stages: Vedic and medieval India, integration into Tantric Buddhism, and transmission to China and then to Japan. As an integral part of the Shingon tradition, the goma spread across Japan along with the tradition. Although first appealing to the Imperial family and aristocracy, as Shingon began to interact with Japanese folk religion, interest in the goma's efficacy spread beyond the upper classes. When the goma entered Japan, however, indigenous rituals which employed fire were already in use. As a Japanese ritual, the background for the goma which is provided by this variety of Japanese fire ritual must next be examined.

CHAPTER FOUR

RITUAL USE OF FIRE IN JAPAN

Fire forms an important part of the ritual culture of Japan--not just the symbol of fire, but actual fire. The ritual use of fire appears in all of the religious traditions of Japan, and--at least initially--is used in a bewildering variety of ways. This widespread use of fire is perhaps the most important contextual element in understanding the goma as a *Japanese* ritual. When a Japanese person attends a goma, associations to the fire as a focus of the ritual will be molded by previous experiences of similar ritual use of fire.

Japanese Fire Rituals

The variety of ritual uses of fire can be examined in relation to the tradition within which it is used. While there is disagreement about how best to categorize (or even whether to categorize) Japanese religious traditions, for historical purposes the following divisions are useful: Shugendô (修験道), new religions, Shintô (神道) and folk religion. Perhaps the ritual use of fire which is

most striking to foreigners is the large, outdoor fires built by Shugendô practitioners. These large, outdoor fires are known as saitô goma (柴燈 , also 齋燈). Agon-shu (阿含宗), one of the new religions, also uses saitô gomas, and, like Shugendô, has roots in the Tantric traditions of Japan. A variety of ritual fires are also built in Shintô shrines, and many of these fires are similar in appearance to the saitô gomas, but function differently. Perhaps the most primitive ritual use of fire is found in a ritual known to some as the "howling goma," a rite practiced by some folk religion specialists.

In addition to these uses of fire in other ritual traditions, the Shingon tradition itself has a variety of gomas. Four of these are used in the tradition today, although a fifth is known. Without making a thorough comparison of the different Tantric Buddhist traditions, it may be noted that not only are these four kinds of gomas used in the Shingon tradition, but the same categories are found in both the other Japanese Tantric Buddhist tradition--the Tendai Taimitsu--and in Tibetan Tantric Buddhism.

The context of the Fudô Myôô Soku Sai goma includes the ritual use of fire found in Shugendô, the new religions such as Agon-shu, Shintô and Japanese folk religion, and the different gomas employed in the Tantric Buddhist tradition. Whether thought of as experiential context or as the ritual culture, all of these elements

are part of the context of the goma.

Examples of the ritual use of fire from each of the four non-Buddhist Japanese traditions are given below. These descriptions are drawn from my own field-work in Japan, supplemented by other material as available. This is not a comprehensive, nor systematic treatment of all the ritual uses of fire in Japan, but rather a selection of examples of some of those rituals which focus on fire. In addition to rituals whose main focus is on fire *per se*, there are also many other rituals which employ the polarity of fire and water.

The Shugendô Saitô Goma

Shugendô is a very old religious form in Japan. Although first given institutional form during the Heian era, Shugendô developed "on the ancient theme of sacred mountains and festivals performed on mountains, . . . (and) emphasized pilgrimage to the mountains and ascetic retreats within the mountains."[1] Even before the formation of formal Shugendô organizations, there were ascetics practicing in the mountains of Japan.

The connections between Shugendô and Tantric Buddhism start very early. Although institutional Shugendô started after Kôbô Daishi's death, it is quite possible that during the period between his ordination and his journey to China he practiced with these mountain ascetics. Shugendô received Imperial recognition in A.D. 1090, when the Emperor gave a title to the head of one of the

Shugendô cultic centers. This title passed to a Tendai priest in A.D. 1100, and in this way the first formally recognized Shugendô organization came to be closely associated with Tendai and open, therefore, to influence by the Tendai Tantric tradition. Shortly thereafter, a Shugendô organization associated with Shingon was created.[2] The connections between Shugendô and the Tantric Buddhist traditions of Shingon and Tendai were strengthened when, during the Tokugawa era, the Shogunate attempted to force all Shugendô organizations to associate with either Shingon or Tendai.[3]

The saitô goma is apparently practiced by all Shugendô organizations, no matter what their affiliation. The saitô goma is a sacrificial fire performed out of doors, which, as has been pointed out by Strickmann, makes it similar to the Vedic fire sacrifices and to Tibetan homas.[4] The fires created for saitô gomas are usually quite large. Strickmann comments that saitô gomas "frequently attain mammoth bonfire proportions."[5] For example, at Setsubun (節分, the beginning of Spring) the Tendai Shugendô temple of Shogo In (聖護院) in eastern Kyoto performs a saitô goma. Even though Shogo In is now in the midst of urban Kyoto, the logs for the saitô goma performed in 1983 were two and a half to three meters in length. These logs were stacked in a square to the height of one and a half to two meters. The inside of this square was filled with flammable material, while the

outside was covered over with branches of evergreens. The flames from a saitô goma often leap five or six meters into the air, and, between the evergreen branches and applications of water made by the yamabushi (山伏, also 山臥, Shugendô practitioner), huge clouds of smoke and steam are produced.[6]

There is clear evidence of Tantric Buddhist influence on both the content and structure of the saitô goma. For example, the Five Great Kings of Light (Go Dai Myôô, 五大明王), who were imported into Japan by Buddhism, are an object of worship in the Shugendô saitô goma.[7] Despite these influences, Earhart suggests that the saitô goma has an indigenous origin, pointing out that "the saitô goma (fire rite) performed by Shugendô may be historically connected with Japanese folk religious practices (called saito or saito-yaki) of outdoor fire ceremonies."[8]

In most cases the Shugendô use of the saitô goma is functionally the same as the goma in Tantric Buddhism--it is a sacrificial rite in which the deity is incarnated in the flames and through which the practitioner makes offerings to the deity, either for his own sake or for the sake of others. One of the additions which dramatically separates the Shugendô use of the saitô goma from the Tantric Buddhist use is fire walking (hiwatari, 火渡り or hitsurugi, 火剣). According to Blacker, following the saitô goma itself, "the burning of which is a ritual of the greatest beauty and symbolic power," the embers of the

fire

> . . . are raked out by yamabushi with long bamboo rakes to form a red and smouldering path about twenty feet long. A squadron of yamabushi draw up at the head of the path, loudly recite certain mantras, then stride firmly in procession down the smoking cursus. By this action, it is believed, they have so reduced the essence of the fire that it is not only safe but extremely beneficial for all and sundry from the profane world to traverse the path too.(9)

Fire walking may fulfill two different, but related, functions: preparatory purification and demonstration of psychic powers. Blacker reports that the fire walking performed in the village of Okura is the first action in the ritual sequence, which is unusual. After the deity possesses a medium, he requires everyone to participate in the fire walking before he will begin answering questions as to the future. Blacker interprets this as a purifying ordeal which would prepare the members of the village for the deity's presence.[10] When fire walking follows the main part of the ritual, as it usually does, its "intention is clearly to demonstrate to the world that the yamabushi are masters of fire; that through their mortifications under waterfalls and their affinity with their fiery guardian Fudô, they have attained the state of interior heat which makes them impervious to any fire they may encounter in the external world."[11]

Interior heat, in Japan as in other shamanic settings, is an indication of the practitioner's attainment of an extraordinary state. Eliade has shown that the two ideas, mastery over fire and interior heat,

is a complex which is almost universal in shamanism.[12] It seems reasonable to presume, therefore, that mastery over fire and interior heat were part of Japanese religion prior to any introductions from China or from Buddhism. Similarly, the deities selected from the Tantric Buddhist pantheon by Shugendô practitioners indicate the interests of those practitioners. The Tantric Buddhist figure of "Fudô Myôô who abides in the Samadhi which Produces Fire" represents an Indian expression of the mastery of fire and generation of interior heat. Historically, such a figure would have been a ready point of contact between Tantric Buddhism and mountain ascetics who were already pursuing the same attainment, and indeed Fudô Myôô has for a long time had, and still maintains, a widespread popularity amongst Shugendô practitioners.

Saitô Gomas in Agon-shu

Like two other new religions in Japan, Gedatsukai and Shinnyoen, Agon-shu grows out of the Shingon tradition.[13] The name "Agon-shu" refers to one of the basic tenets of the religion, that this is the true teaching of the Buddha Shakyamuni as recorded in the agamas (agon, 阿含). Rather than being an attempt to establish some version of "primitive Buddhism," however, this claim to be returning to the original teaching of the Buddha is made within a fully Japanese context. Agon-shu is basically a cult, being centered on the figure of the founder, Kiriyama

Seiyû (桐山靖雄). It is claimed that he is able to discern the deities who make themselves present in the saitô gomas built by his followers. The gomas are built and tended by followers dressed in the same manner as Shugendô practitioners. The saitô gomas which are built are exceedingly large, perhaps contributing to the cult's ability to attract huge numbers of people to its rituals. Agon-shu also carefully schedules its performances so that they do not conflict with any other religious celebration, and by provides free bussing to the site of their ritual.

In 1983 the cult moved into a large modern building on Heian Jingu michi, very close to the entrance to Heian Jingu (平安神宮) itself. Since physical location plays an important part in Japanese religion, this location should contribute to their continuing success. As yet they seem to have not been studied by any Western researcher, but well deserve extensive inquiry as an example of a resurgence of Japanese religious synthesis of a type which may be similar to that which existed in pre-Meiji times.[14] The extensive use of the saitô goma by a new religion indicates that the ritual use of fire is very basic to Japanese religiosity and will not soon pass from the Japanese scene, even under the influence of continuing modernization, Westernization and industrialization.

Shintô Fire Rituals

Staal has suggested that the origins of fire rituals are to be found in the ritualization of two stages of the

human technological mastery of fire: the ability to maintain a fire and the ability to create a new fire. Both stages appear in the cultic practices of Shintô.

Yasaka Jinja (八坂神社) is a Shintô shrine in east Kyoto devoted to the ancient storm deity <u>Susa no o no mikoto</u> (須佐之男の尊). The Yasaka Jinja maintains two fires in the shrine throughout the year. The two fires are maintained separately in case by some accident one is extinguished. The fact that many shrines seem to follow this custom strongly indicates that at least one of the original functions of Shintô shrines was the perpetual maintenance of a fire. Presumably, if a family lost their hearth fire, they could go to the shrine and get a new fire. The other technological skill, the ability to create fire anew, is demonstrated by the New Year's rites.

Shortly before New Year's the Assitant Head Priest (Gonguji,権宮司) starts a new fire. This is a new, pure fire which replaces the old fires, these lattere being extinguished at this time. On New Year's eve members of the community gather on the shrine grounds. At about nine o'clock in the evening there is a ceremony in which the fire is brought out of the shrine area, and used to light many fires on the shrine grounds. Community members purchase short ropes of rice straw which they light from these fires, and they then carry the smouldering rope home. Traditionally, they would have previously extinguished their own hearth fire, which is then relit

with the new, pure fire from the shrine. The first meal of the new year is to be cooked on this fire, ensuring good health and good fortune for all family members throughout the new year. This practice exemplifies one of the uses of fire found throughout Japan--fire as a vehicle for the deity or for the deity's power.[15]

The importance of the technology of fire making is shown by the cultic practices maintained at the oldest of Shintô shrines, Kitzuki (杵築) in Izumo (出雲).[16] Writing at the very end of the nineteenth century, Lafcadio Hearn records a visit to the shrine at Izumo. During his visit there, he was shown the fire-drill used to kindle the sacred fire of the temple. He describes the drill shown to him as being

> . . . the most primitive form of fire-drill known to exist in the Orient. It is simply a very thick piece of solid white plank, about two and a half feet long, with a line of holes drilled along its upper edge, so that the upper part of each hole breaks through the sides of the plank. The sticks which produce the fire, when fixed in the holes and rapidly rubbed between the palms of the hands, are made of a lighter kind of white wood; they are about two feet long, and as thick as a common lead pencil.(17)

Hearn notes that the fire-drill used in the Ise shrines "is far more complicated in construction, and certainly represents a much more advanced stage of mechanical knowledge than the Kitzuki fire-drill indicates."[18] The fire-drill currently used at Yasaka Jinja to make the new, pure fire at New Year's is also more complicated than that described by Hearn. The plank

is much the same, but the upright stick is held in place with a spherical block of wood which the operator holds in his left hand. Two lengths of string are attached to the upright and to the ends of a horizontally held stick. This horizontal stick has a hole in its center, through which the upright passes. After winding the strings around the upright, the operator places the base of the upright in one of the holes on the plank. Forcing the horizontal stick downward, he begins a spinning motion of the upright, which if skillfully done, rewinds the strings. In this way he is able to continue spinning the upright without interruption. Ignition is aided by the fluffy, cottonball-like wads which are placed around the hole in the plank. These have been soaked with some chemical, similar to phosphorus, which easily ignites the wad. Once the wad begins smouldering, it is placed on a dish where the flames are fostered.

The dual pattern of fire maintenance and fire making demonstrated by the New Year's celebrations is not the only use of fire in Shinto shrines. In western Kyoto Kurumazaki Jinja (車折神社) has a harvest celebration in the Autumn of each year. While in 1982 this ritual included the burning of a large saitô goma-like fire, this fire was really secondary to the main focus of the ritual. In front of the main shrine an altar area had been prepared which included a large cookpot on a hearth. The main ritual action occurred when the perpetual fire was

brought out of the shrine and used to light a fire beneath the cookpot. The cookpot was filled with rice gruel and the fire maintained just long enough to symbolically cook the rice. This rice gruel became part of a feast following the ceremony in which all attending the ritual participate.[19] Thus, while some Shinto rituals emphasize fire itself, as for example those which demonstrate fire maintenance and fire making, others simply employ fire as an instrumental part of a ritual emphasizing some other aspect of the Japanese religious world.

The Howling Goma

The "howling goma" is known in Japanese as the meidô goma (鳴動護摩). It is a rite still performed by folk practitioners and is perhaps more commonly known as kamanari shinji (雷心耳 ,or perhaps 神鳴心耳). The rite is basically prophetic or oracular in nature, the deity being thought to speak through the noise produced during the ritual.

The form of the ritual which I observed employed a wooden drum about fifty centimeters tall. This drum had a lid on the top and was fitted into a metal pan on the bottom. The pan contained water, and suspended above the water inside the drum was rice, held in place by fine wire mesh. The pan was set onto a brazier containing charcoal and when the water came to a boil, the drum emitted a loud roaring or howling noise. This noise had the strange quality of seeming to come from no particular direction,

or from all directions at once. Once the howl was well under way, the practitioner picked up the pan with the drum in place and carried it to each of several altars which were located throughout the house. When the water cooled and the howling subsided, she returned to the brazier and reheated the water.

This part of the ritual was preceded and followed by chanting and recitations which were directed to both Shintô deities and to Kûkai. Another important part of the ritual was the recitation of the _Heart Sûtra_. This goma had been handed down to the present practitioner from her teacher as a part of her training in the folk religion. She said that there another, more complicated goma which requires a qualified assistant to continuously recite the _Heart Sûtra_ during the entire time that this longer ritual is being performed.

The rituals described above are just a few of the ritual uses of fire which occur in Japan. During the year every locale seems to hold some kind of special festival that involves fire. Some of these are very old, dating back at least to the Nara Era, and display the unique Japanese fusion of indigenous and imported religious forms. The Tantric Buddhist tradition, a key element in the Japanese fusion of diverse materials, brought with itself its own variety of fire rituals.

The Variety of Tantric Buddhist Gomas

In the Chûin Ryû (中院流) lineage of Shingon, four types of goma are used. The most common, and the one examined in this work, is the *soku sai* goma, or goma of pacification (santika, 息災). Its purpose is to assure security through the extinction of "worldly calamities and misfortunes."[20] In addition to the external significance of each of the four gomas, each one is also given an esoteric meaning as well. This esoteric meaning corresponds to the visualization of unity between the practitioner, the deity and the fire--the Inner Goma. The esoteric significance of the soku sai goma is explained by Toganoo as the extinction of defilements and the return of the Pure Bodhi Mind to its original quiescence.[21] The other three gomas practiced in the Chûin Ryû are the *zô yaku*, *gô buku* and *kei ai*.

The zô yaku goma (paustika, 増益) is for worldly benefits, such as honors and wealth, which will lead to happiness. This is the goma of increase or augmentation.[22] While other traditions, both Eastern and Western, view the satisfaction of such worldly needs and desires as contrary to the purpose of practice, Shingon views them as potentially beneficial. Toganoo has described this aspect of the Shingon tradition:

> It is one of the major principles of this tradition that one may attain a certain satisfaction through fulfilling concrete material desires. This actual material world is merely one aspect of the world of spirit, and it is a manifestation of the Tathagata Mahavairocana, who is the great spirit

underlying the universe.[23]

Toganoo explains the esoteric significance of the zô yaku goma as providing the Pure Bodhi Mind two additional qualities: fortune and wisdom.[24]

The gô buku (abhicaraka,降伏 , or jô buku,調伏 , or shaku buku,折伏) is intended to enable one to overcome enemies, both demonic and human. This is the goma of subjugation, and Toganoo explains its esoteric significance as the extinguishing of all defilements from the Pure Bodhi Mind.[25] Okazaki Joji, abbot of a Tendai training temple in northern Kyoto, explained that when a priest performs the gô buku goma with the intent of actually killing someone, the rite may not only destroy the intended victim, but also kill the practitioner. If he is performing the rite at a third party's request, that person's life is at risk as well.[26] It is also said that the Kôyasan priests performed gô buku gomas continuously when, in A.D. 1581, the mountain was threatened by Oda Nobunaga. In A.D. 1582 Nobunaga died and Koyasan escaped the total destruction which Nobunaga had previously inflicted on Enryakuji.[27]

The kei ai goma (vasikarana,敬愛) is intended to produce affection, establishing an emotional connection between the practitioner and someone else. This is the goma of subordination.[28] Toganoo explains the esoteric meaning of the kei ai goma as producing the fusion of all ignorance with enlightenment.[29]

These four gomas are standard for the Chûin Ryû tradition of Shingon.[30] Strickmann traces the introduction of the soku sai, zô yaku and gô buku gomas into China to the beginning of the eighth century, when they are presented in two texts translated by Bodhiruci.[31] Toganoo, however, identifies the source as the twenty-seventh chapter of the <u>Mahâvairocana</u> <u>Sûtra</u>, entitled "Worldly and Otherworldly Homa."[32] The kei ai and the kô shô, a fifth kind of goma, were introduced to China during the course of the next century. Toganoo traces the kei ai goma to the <u>Huo-kung-yang</u> <u>i-kuei</u> (火吽供養儀軌, T. 913). The kô shô he traces to the <u>Chin</u> <u>kang</u> <u>ting</u> <u>yu</u> <u>ch'ieh</u> <u>hu</u> <u>mo</u> <u>i</u> <u>kuei</u> (金剛頂瑜伽護摩儀軌 , T. 908 and T. 909, K. 1335), a work translated by Amoghavajra.

The kô shô goma (ankusa,鉤召) is the goma of acquisition. Toganoo describes it as a rite which "ensnares, allows one to obtain the object of his desires."[33] He explains the esoteric meaning to be that it leads all sentient beings in the six realms of rebirth to Buddhahood.[34]

Each of these five types of goma are associated with a particular shape of altar hearth, color for the practitioner's garb, time for performance and direction.[35] These associations are given in the following table.

Table of Associations

shape	direction	time	color
Soku Sai (santika):			
circular	north	2 p.m.	white
Zô Yaku (paustika):			
square	east	dawn	yellow
Gô Buku (abhicaraka):			
triangular	south	10 a.m. or noon	black
Kei Ai (vasikarana):			
lotus	west	night	red
Kô Shô (ankusa):			
vajra	all	all	all

Strickmann indicates that additional kinds of gomas may be found in the heteroprax texts translated during the T'ang and Sung dynasties.[36] However, in Japan, for both the Tômitsu and Taimitsu, these five are the only ones known. The standardization of the Chûin Ryû on the four gomas is a question requiring further research into the history of the goma, both in Japan and in India, China and Tibet, since this standardization corresponds to the practices of the Tibetan tradition which also employs the same four kinds of gomas.[37]

Out of the five kinds of gomas which are known historically, these four kinds of gomas--soku sai, kei ai, gô buku and zô yaku--are currently used in the Shingon tradition. The use of the goma in the Shingon tradition is not limited to these four functions, however. The Fudô Myôô Soku Sai Goma also forms an essential part of a Shingon priest's training, the Shido Kegyô. The rituals of the Shido Kegyô are examined in the next chapter.

CHAPTER FIVE

RITUALS OF THE SHIDO KEGYO

The training of a Shingon priest is known as the Shido Kegyô (四度加行), the Training in Four Stages. This name derives from the four different rituals which compose the main portion of the training. While the order was the same, in Kûkai's time there was no fixed schedule by which trainees moved through these four rituals. The training is currently, however, standardized to one hundred days.[1] In addition to this ritual training, all priests are expected to know the Shingon tradition: its history, philosophy, the life of its founder, and so on.

While it is possible to gain this knowledge informally, the majority of priests choose a more structured means. Some follow a four year course of study at a college, such as Kôyasan University, majoring in Tantric Buddhist studies. At the completion of these four years of study they receive a baccalaureate degree. The ritual training described below is, however, an additional part of their training beyond their academic work. An alternative to this kind of academic approach is a more

traditional monastic style of training. For example, at Sen Shu Gaku In (専修学院), monks train for a year-long period. Students in the academic training have weekly classes, live off-campus and have seasonal breaks from their studies much as do their American counterparts. In contrast, the monastic training is more intense and concentrated: students live and eat in the monastery and have very limited breaks from their training schedule during their year's stay. Unlike the academic approach, the monastic training includes the ritual sequence as a regular part of the full training program. In addition, the monastic training introduces the students to a variety of other rituals they will need to know in their professional capacity.

The Two Mandalas

Shingon practice is built around two early Tantric texts and the mandalas described in them. The first is commonly known in Japanese as the _Dai Nichi Kyô_ (大日經), literally, the _Great Sun Sûtra_. Its abbreviated Sanskrit title, however, is the _Mahâvairocana Sûtra_, which refers to the Great Luminescence or Great Shining One, rather than specifically referring to the sun. The second sûtra is the _Tattvasaṃgraha_, although its Japanese title--_Kongôchô Kyô_ (金剛頂經)--refers to the title of a collection of sûtras, the _Vajraśekhara_, of which the _Tattvasaṃgraha_ is just one. Both of these texts belong to

the earliest phase of Indian Buddhist Tantra, probably being compiled later than, but during the same period as the Guhyasamaja Tantra.[2]

The Mahâvairocana Sûtra describes a mandala known as the Garbhakośadhâtu Mandala, literally the "womb-store-realm mandala," more easily rendered into English as the Matrix Realm mandala. The traditional explanation of this name is that the mandala graphically portrays the realm of relative existence as protecting and nurturing the practitioner.[3] The Matrix Realm (taizokai, 胎藏界) is the realm in which the Buddha's compassion is active in the form of skillful means, stimulating the practitioner's intention toward enlightenment, the practitioner's Bodhicitta.

The second mandala, which the Shingon tradition pairs with the Matrix Realm mandala, is described in the Tattvasaṃgraha Sûtra. It is known as the Vajradhâtu, or Thunderbolt Realm, mandala. The thunderbolt (vajra) is a pervasive Tantric symbol used to represent the state of enlightenment. The multivalence of its symbolism is taken as a reflection of the multivalence of enlightenment itself. The Thunderbolt Realm (kongô kai, 金剛界) represents, therefore, perfected insight--static and absolute in contrast to the active and relative quality of the Matrix Realm.

The two mandalas are held to represent the two interdependent aspects of enlightenment: wisdom or

perfected insight (prajña), and compassion (karuna) which manifests through skillful means (upaya) in order to assist the practitioner's intention to enlightenment (bodhicitta). Shingon practice, and specifically the shido kegyô, is intended to lead the practitioner to experiened the realms represented by the two mandalas.

Both of the mandalas are graphically complex. The Matrix Realm mandala is composed of twelve divisions ("halls") containing a total of 414 deities.[4] The Thunderbolt Realm mandala is actually nine mandalas, each one an assembly of Buddhas. The deities in all nine halls together total 1,461.[5] These are the two main mandalas of the Shingon tradition, though there are variations on these two as a result of different interpretations of texts during the historical development of Shingon. Also, there are four different kinds of graphic representations of the two basic mandalas. The most common is the <u>mahâ mandala</u>, the great mandala, which portrays the various deities anthropomorphically. The <u>samaya mandala</u>, vow mandala, uses iconographic items, such as flowers, which refer to or portray the particular vow or quality of each of the deities. The <u>bija mandala</u>, seed syllable mandala (also called <u>dharma mandala</u>), uses the unique sound associated with each of the deities to represent their presence. The sounds are written using the Siddham script of Sanskrit. The fourth kind of mandala is called the <u>karma mandala</u>, the action mandala, which employs three

dimensional figures of wood, bronze or other materials to represent the deities. Hakeda, commenting on Kûkai's Attaining Enlightenment in This Very Existence, explains the meaning of these four mandalas, saying that the four mandalas stand for

> . . . Mahâvairocana's extension, intension, communication, and action. His extension is the totality of the five great elements; his intention is affinity--love or compassion; his communication is the revelation of himself known as the 'preaching of the Dharmakaya'; and his action, all the movements in the universe. That they are 'inseparably related to one another' means that in any one of these four the remaining three are present.(6)

The Four Rituals

Four rituals form the central practice of the Shido Kegyô training. These four are the Jûhachi Dô (十八道), the Kongô Kai (金剛界), the Taizô Kai (胎蔵界), and the Goma (護摩).[7] The first two of these, the Jûhachi Dô and the Kongô Kai, relate the practitioner to the Thunderbolt Realm, while the third relates him to the Matrix Realm. In the first two rituals the practitioner is said to go to the Buddha, while in the third the Buddha comes to the practitioner. The significance of this two-fold movement will be explained below in the section on the function of the rituals.

The title Jûhachi Dô refers to the eighteen different mudras which are employed in the course of the ritual.[8] It is the simplest of the four rituals and its connection with the Thunderbolt Realm is shown by the mantras recited at the close of the ritual. The central mandala of the

nine Thunderbolt Realm mandalas has five main Buddhas: Mahâvairocana, Aksobhya, Ratnasambhava, Amitâbha and Amoghasiddhi. These five are accompanied by another thirty-two who come into play in the Kongô Kai ritual. This central mandala is known as the Karma assembly and is the basis for the other eight mandalas and their assemblies.[9] At the close of the Jûhachi Dô ritual the practitioner recites the mantras for these five Buddhas: for Mahâvairocana of the Thunderbolt Realm, one thousand repetitions; for each of the other four Buddhas, one hundred repetitions. The interconnection of the two mandalas is indicated by the fact that Mahâvairocana is the central Buddha of both mandalas, and at the end of the Jûhachi Dô ritual the practitioner also recites the mantra of Mahâvairocana of the Matrix Realm one hundred times.

The Kongô Kai ritual is more complex than the Jûhachi Dô, adding several steps to the ritual, including mantras and mudras for all thirty-seven deities of the Karma assembly, that is, the central mandala of the Thunderbolt Realm mandala. These thirty-seven include the five Buddhas discussed above and thirty-two Bodhisattvas. The traditional groupings of these are shown in the accompanying table.

The Thirty-Seven Buddhas and Bodhisattvas of the Karma Assembly of the Thunderbolt Realm Mandala and the Kongokai Ritual

1. Mahavairocana Buddha, accompanied by the Four Paramita Bodhisattvas:

    2. Vajra
    3. Ratna
    4. Dharma
    5. Karma

6. Aksobhya Buddha, accompanied by the Four Prajña Bodhisattvas of the East:

    7. Vajrasadhu
    8. Vajraraga
    9. Vajrasattva
    10. Vajraraja

11. Ratnasambhava Buddha, accompanied by the Four Prajña Bodhisattvas of the South:

    12. Vajrateja
    13. Vajrahasa
    14. Vajraketu
    15. Vajraratna

16. Amitayus Buddha, accompanied by the Four Prajña Bodhisattvas of the West:

    17. Vajradharma
    18. Vajratiksna
    19. Vajrahetu
    20. Vajrabhasa

21. Amoghasiddhi Buddha, accompanied by the Four Prajña Bodhisattvas of the North:

    22. Vajrayaksa
    23. Vajrakarma
    24. Vajraraksa
    25. Vajrasamadhi

The Four Inner Pûjâ Bodhisattvas:

    26. Vajralasi
    27. Vajramala
    28. Vajragita
    29. Vajranrita

The Four Outer Pûjâ Bodhisattvas:

30. Vajradhupa
31. Vajrapuspa
32. Vajraloka
33. Vajragandha

The Four Samgraha Bodhisattvas:

34. Vajrankusa
35. Vajrapasa
36. Vajrasphota
37. Vajravesa

The third ritual is the Taizô Kai ritual, which is the ritual of the Matrix Realm. Just as the Kongô Kai ritual is built around the invocation of the deities of the Thunderbolt Realm mandala, the central phase of the Taizô Kai ritual is the invocation of the deities of the Matrix Realm mandala.

After preparing the ritual area, the practitioner invites all of the deities of the Matrix Realm mandala. The Matrix Realm mandala has eleven assemblies surrounding the central assembly, and each of these assemblies is separately invited to the ritual.[10] Rather than inviting each deity individually, the mudra and mantra of the central deity of each assembly is employed, with the exception of the final assembly. The assemblies are invited in the following order: Mind of All Buddhas, All Bodhisattvas, Avalokitesvara, Vajrapani, Acala(natha), Mañjusrî, Sarva-nivarana-viskambin, Kśitigarbha, Âkâśagarbha and Shakyamuni.[11]

The final assembly of the Matrix Realm mandala is

known as the Exterior Vajras and refers to the six realms of rebirth common to all Buddhist cosmology.[12] While this assembly contains a large number of deities, the Taizokai ritual invokes one particular group of these known as the Twelve Worldly Deities. These twelve are Vedic devas: Indra, Agni, Yama, Nirṛti, Varuṇa, Vâyu, Vaiśravana, Îsâna, Brahman, Pṛthivi, Sûrya and Candra.[13] The presence of these twelve Vedic deities in a Buddhist mandala is explained in the *Kung Yang Shih Erh Ta Wei Te T'ien Pao En P'in* (供養十二大威德天報恩品 , T. 1297) where it says that "these twelve devas are manifestations of the resolutions made by the Buddhas of the past to guide all beings."[14]

The connection between the ritual and the mandala is also shown at the conclusion of the ritual when the mantras for Mahâvairocana, Ratnaketu, Samkuśumitaraja, Amitâbha, Divyadundubhimeganirghosa, Samantabhadra, Mañjusrî, Avalokitesvara and Maitreya--the Buddhas and Bodhisattvas of the central assembly of the Matrix Realm--are recited. Again, the connection between the two mandalas is indicated by the repetition of the mantras for both Mahâvairocana of the Matrix Realm and Mahâvairocana of the Thunderbolt Realm. In this instance, since the ritual is associated with the Matrix Realm, Mahâvairocana of the Matrix Realm is the one to receive a thousand repetitions of his mantra, while Mahâvairocana of the Thunderbolt Realm receives a hundred.

The fourth and final ritual of the training sequence is the goma, specifically the Fudô Myôô Soku Sai Goma, the sacrificial fire for pacification which takes Fudô Myôô as its chief deity. Pacification in this sense refers to the quelling, and ultimately the transformation, of negative karma. Without treatment, negative karma would result in shortened lifespan, illness and bad luck. The transformation ultimately intended is to change the negative qualities of consciousness into positive ones.

Although containing many ritual elements found in the Taizô Kai ritual, the goma is basically structured on the model of the Kongô Kai ritual and is predominantly oriented toward the Thunderbolt Realm. It does, however, invoke deities from both the Matrix Realm and the Thunderbolt Realm mandalas. Within the basic structure of the Fudô Myôô Soku Sai Goma, which closely follows that of the Kongô Kai ritual, offerings are made into the fire. There are five sets of these offerings. The first is to the Deva Agni, the second to the Lord of the Assembly (Prajña Bodhisattva), and the third is to the Chief Deity (Fudô Myôô). The fourth and fifth sets of offerings are specifically made to groups of deities from both of the mandalas. The fourth set is devoted to the thirty-seven deities of the Karma Assembly of the Thunderbolt Realm mandala and the Kongô Kai ritual. The fifth set is devoted to the Worldly Deities, that is, the same twelve deities from the Matrix Realm mandala as were invoked in

the Taizô Kai ritual.

In the fifth section of the goma ritual, however, two additional sets of deities from the outermost assembly of the Matrix Realm mandala are invoked as well. These are the Seven (Astral) Lights and the Twenty-Eight Lunar Mansions. The Seven (Astral) Lights are the Sun, the Moon and the five visible planets. They are part of a larger group referred to as the Nine (Astral) Lights which includes the phenomena of eclipses and comets as well. The Twenty-Eight Lunar Mansions, which are also sometimes referred to as the Twenty-Eight Constellations, refer to the twenty-eight days of a complete lunar cycle.[15]

Schedule of Training

The Shido Kegyô training involves a hundred days of practicing these four rituals. Even before beginning the Shido Kegyô, however, the practitioner is required to prepare himself by means of three meditative practices: susokukan (数息観), gachirinkan (月輪観), and ajikan (阿字観).

Susokukan is breath counting meditation. It is very similar to the basic meditative practice taught in Soto Zen, only instead of just counting to ten and then starting over, the practitioner counts to a hundred before beginning again. Having practiced susokukan for a sufficient length of time, as determined by his teacher, the practitioner is ready to begin gachirinkan.

This second preparatory meditative practice involves

gazing at a white circle representing a full moon, hence the name can be translated as Full Moon meditation. Just as susokukan is similar to the meditative practice of Zen, gachirinkan is similar to the kasina meditations described in such Theravadin works as The Path of Purification. While focusing his attention on the white circle, the practitioner is directed to allow his awareness to extend as far out into the universe as possible. At the end of the session, the practitioner brings his awareness back to the realm of his immediate sensory awareness. Having mastered this practice, the student may then proceed to the third preparatory meditative practice.

Ajikan is meditation on the syllable AH. The sound AH is held to be the primal, originary vibration of the universe. While gazing at this syllable written in the Siddham script of Sanskrit, the practitioner recites the mantra "ON AH SOWAKA" (om ah svaha).[16]

These three practices are open to anyone who has received the lay initiation, kechien kanjô (結縁灌頂). In order to practice the rituals of the Shido Kegyô, however, it is necessary to become a recognized member of the Buddhist order. This occurs in two stages. First, Tokudo (得度), the name-giving or novice's initiation, and, second, Jukai (受戒), the ten precepts or monk's initiation. Only after participating in these two rituals can the practitioner proceed to the practices of the Shido Kegyô itself.

At the beginning of the Shido Kegyô practice itself, there are two introductory practices: the Rishu Kyô kegyô (理趣經加行) and Goshimbo kegyô (護身法加行). The Rishu Kyô is a Tantric Prajñâpâramitâ text known in English as The Perfection of Wisdom in 150 Lines (Adhyardhasatikâ Prajñâpâramitâ Sûtra, or Prajñâ Pâramitâ Nayasatapañcâsatikâ).[17] Recitation of this sûtra is one of the most common forms of daily service in Shingon temples. The Goshimbo kegyô is performed to protect the practitioner's body.[18] The actual physical body of the practitioner is of central importance in Tantric Buddhism, since this body is the means by which enlightenment is attained.

The four main practices of the Shido Kegyô are the Jûhachi Dô, the Kongô Kai, the Taizô Kai and the Goma. Three weeks are spent on each of these four practices. However, these three week periods are in turn divided into a preliminary practice lasting two weeks and a primary practice lasting one. The Jûhachi Dô preliminary practice is called raihai kegyô (禮拜加行), the practice of prostrations. The Jûhachi Dô primary practice is performance of the Jûhachi Dô ritual. During the Kongô Kai preliminary practice one continues to perform the Jûhachi Dô ritual, and then performs the Kongô Kai ritual during the Kongô Kai primary practice. In the same way, during the Taizô Kai preliminary practice, the Kongô Kai ritual is continued, and during the Taizô Kai primary

practice, the Taizô Kai ritual itself is performed. For the Goma preliminary practice, the Jûhachi Dô, Kongô Kai and Taizô Kai rituals are all performed, and then the Goma ritual itself is performed for the Goma primary practice. This schedule is displayed in the accompanying table.

<u>Schedule of the Chûin Ryû Shido Kegyô Training</u>

Time	Stage	Practice
PREPARATORY MEDITATIVE PRACTICES		
indefinite	Susokukan	Susokukan
indefinite	Gachirinkan	Gachirinkan
indefinite	Ajikan	Ajikan
SHIDO KEGYO		
one week	Rishu Kyô kegyô	Rishu Kyô kegyô
one week	Goshimbo kegyô	Goshimbo kegyô
two weeks	Jûhachi Dô preliminary	Raihai kegyô
one week	Jûhachi Dô primary	Jûhachi Dô
two weeks	Kongô Kai preliminary	Jûhachi Dô
one week	Kongô Kai primary	Kongô Kai
two weeks	Taizô Kai preliminary	Kongô Kai
one week	Taizô Kai primary	Taizô Kai
two weeks	Goma preliminary	Jûhachi Dô, Kongô Kai and Taizô Kai
one week	Goma primary	Goma

The daily schedule of practice during the Shido Kegyô requires three performances of the ritual being practiced:

one in the early morning, one at midday and one in the afternoon. In addition, the practitioner is not to miss any of the regular daily services performed in the temple where he is practicing. There is also a daily circuit of the Garan (伽藍), the ritual center of Kôyasan, and a visit to O Ku no In (奥院), the burial place of the founder Kûkai, once every three days.

Upon completing the hundred days of training in this sequence of rituals, the practitioner is qualified to be initiated as a Transmitter of the Dharma. This is the rank of ajari (acarya, 阿闍梨), and the ritual of initiation is the dembo ajari kanjô (伝法阿闍梨灌頂). For most priests this is the end of the ordination process, though there is one higher ordination known as gakushu kanjô (学修灌頂). This latter, however, is reserved for senior, very learned monks.

Function of the Goma in Training

One of the main uses made of the Soku Sai Fudô Myôô Goma is in the training of a Shingon priest--it is the fourth and final ritual which he learns in the Shido Kegyô. The rituals most commonly performed by Shingon priests after completing training are the Komyo-shingon Ho (光明真言法) and the Rishu·Kyô Ho (理趣經法, different from the Rishu Kyô kegyô), neither of which are learned in the Shido Kegyô per se.[19] The goma is also one of the most commonly performed rituals. The training is more, however, than simply learning a set of rituals which

will be useful in the priest's professional life. The training is intended to produce a transformation within the practitioner himself.

In order to understand this transformation as it is conceived in the Shingon tradition, five dimensions of the transformation will be examined: the nature of the individual practitioner, the path along which the practitioner advances, the relation of the practitioner to others, the nature of the world as a whole and the nature of the goal.

The Nature of the Practitioner

Shingon theory views the individual as inherently enlightened.[20] This means that no fundamental change in the nature of the individual is necessary. There is only the difference between knowing one's true being and not knowing it. The person who does not know his own true enlightened nature actually only suffers from adventitious obscurations (klesa, bonnô,煩 悩), that is, accidental rather than essential barriers to that knowledge. These obscurations are generally classed into two categories: emotional obscurations and cognitive obscurations.[21]

The idea that the individual is inherently enlightened is common to many schools of Mahayana Buddhism. The source of this idea as it is found in Shingon can be traced back to the two great Indian Mahâyana schools--Mâdhyamika and Yogâcâra. In India the

basic issue for a philosophy of enlightenment was whether the transition from an unenlightened state to an enlightened state was a gradual, progressive process or a sudden leap of insight.[22] Yogâcâra generally maintains the former, while Mâdhyamika maintains the latter. There is another view, however, which can be understood as an attempt to reconcile these two views. This is the view presented in The Awakening of Faith (Mahâyana-sraddhotpâda Sâstra, Ta ch'eng ch'i hsin lun, 大乘起信論, T. 1666, K. 616), which was of particular importance to Kûkai in his formation of Shingon.[23] This synthetic view maintains that practice is necessary for enlightenment, but enlightenment is still a leap of insight rather than a progressive accumulation.[24]

The Awakening of Faith expresses this idea in this way: "Grounded on the original enlightenment is nonenlightenment. And because of nonenlightenment, the process of actualization of enlightenment can be spoken of."[25] Hakeda comments on this, saying that

> . . . original enlightenment is intrinsic, but non-enlightenment is accidental. The latter is the unactualized state of the same original enlightenment. That is to say, man is originally enlightened or saved, but suffers because he does not realize that he is enlightened or saved and continues on as a blind or faithless man, groping for enlightenment or salvation elsewhere. The premise is that if man is not enlightened or saved originally, there is no possibility of his attaining enlightenment or salvation at all.(26)

It is not as if one gradually heaps up positive experiences or merit which, once a large enough quantity

has been accumulated, can be exchanged for enlightenment. However, the preparatory work is needed as a means of establishing the conditions which allow for the leap of insight to occur. In this way the validity of practice is maintained, even in a tradition which holds that enlightenment is a leap of insight. Rather than being an accident or solely the action of some benevolent deity, enlightenment is the result of one's own religious practice.

The Path Along Which the Practitioner Advances

Practice removes the adventitious obscurations which preclude a person from knowing his own inherent enlightenment. Progress along the path is movement from unrealized inherent enlightenment to realized enlightenment. This movement results from practice.

Practice is divided into two parts: ethical training (observing the precepts) and mental training (sitting in meditation).[27] These two are not, however, actually separable, for advance on both fronts is simultaneous and mutually reinforcing. The ethical training in Shingon combines the exoteric precepts common to all of the Mahayana with esoteric precepts unique to Tantric Buddhism. Most basic of the exoteric precepts are the Ten Precepts. Granting the Ten Precepts (jukai, 受戒) is the first stage in the life of a priest. There are some differences in interpreting the Ten Precepts, depending upon cultural tradition, but the following represents one

contemporary Japanese understanding of them:

1. Do not kill.
2. Do not steal.
3. Do not covet.
4. Do not say that which is not true.
5. Do not sell the wine of delusion.
6. Do not speak against others.
7. Do not be proud of yourself and devalue others.
8. Do not be mean in giving either Dharma or wealth.
9. Do not be angry.
10. Do not defame the Three Treasures.[28]

Full ordination requires the acceptance of 250 precepts for monks, 348 precepts for nuns. These precepts are organized into eight categories. The worst transgressions are those which require the most severe punishment: immediate expulsion from the order. The lightest offences are minor matters of etiquette and rules for preventing disorder within a monastic establishment.[29]

In addition to these two sets of exoteric precepts, the Shingon practitioner is also to adhere to the esoteric precepts. Kūkai has summarized these esoteric precepts as follows:

> Not to abandon the correct Dharma or to develop any incorrect behavior. All the correct teachings of the Tathagata should, without exception, be mastered, maintained, and recited, as the ocean swallowing the waters of a hundred rivers never tires. If anyone, thinking that some are perfect and others are imperfect, forsakes even so much as one teaching and develops a wicked frame of mind, he is to be called a destroyer. He is to be expelled.

> Not to give up the aspiration to attain enlightenment. From this, all acts of a bodhisattva issue forth. It is like the general's banner; if it is lost, the whole army will be defeated. Therefore, never abandon the aspiration to attain enlightenment. If one loses it, he is to be expelled.
>
> Not to be tight-fisted about any of the teachings. All these excellent teachings resulted from the Tathâgata's efforts, which were painful to the point that he sacrificed his own life. They are his legacy left to all sentient beings, just as parents leave all property to their children. They are not meant for one person. Any miserly person that will not share them with others is guilty of stealing the Three Treasures. He is to be expelled.
>
> Not to go without benefiting all sentient beings. To violate this is to go against the spirit of the Four Embracing Acts (charity, kind speech, beneficial acts, and adapting oneself to others). A bodhisattva should practice the Four Embracing Acts and universally embrace all sentient beings, providing them with the conditions which will interest them in the Way. How can anyone give up the thought of benefiting sentient beings, discourage them, and behave contrary to the spirit of the Four Embracing Acts? If he does so, he is to be expelled.(30)

In contrast to the ethical training, the mental training is unique to the Tantric tradition--limited in Japan, therefore, to Shingon and the esoteric school of Tendai. Ritual is employed to clear away the obscurations which stand in the way of directly experiencing one's own true enlightened nature. This is not a magical procedure, but rather a systematic and progressive training by which one learns to increasingly see and live the truth of one's own inherent enlightenment.

The path is described by Kûkai as having three stages.[31] The first stage (rigu-jôbutsu,理具成佛) is simply the stage of unrealized inherent enlightenment. Prior to practice, the individual cannot know his own

enlightened nature because of the adventitious obscurations. The second stage (kaji-jôbutsu,加持成佛) is the stage of practice. It is during practice that one experiences one's identity with ultimate reality; ultimate reality, or the ground of being, is referred to in the Shingon tradition as the Dharmakaya Mahâvairocana Buddha. The individual is identical with Mahâvairocana, and this is the nature of inherent enlightenment. The experience of identity in the practice of ritual is what clears away the obscurations which impede a permanent awareness of this identity. This second stage is described as a two-fold movement. The individual practitioner opens himself toward Mahâvairocana so that he is ready to retain awareness of his identity with Mahâvairocana, while Mahâvairocana as a natural expression of his enlightened nature compassionately moves toward the practitioner, increasing the practitioner's awareness of identity.[32] Because of this two-fold movement--the Buddha's action to increase the practitioner's awareness of identity and the practitioner's action to retain this awareness--this second stage is referred to as the stage of "increasing and retaining enlightenment."[33] The third stage (kendoku-jôbutsu, 顯德成佛) is that of "revealing and acquiring enlightenment."[34] As a result of continued, serious practice, one eventually reaches the point where the experience of one's identity with Mahâvairocana has been repeated so often that one suddenly becomes permanently

aware of this identity at all times.

The experience of identity with Mahâvairocana is, therefore, the key element stimulating movement along the path. Identity with Mahâvairocana is experienced during the ritual through the practice of the Three Mysteries (san mitsu, 三密): the mysteries of body, speech and mind.[35] Toganoo says of the Three Mysteries that the visualization of identity (nyû ga ga nyû kan, 入我我入観) "accomplishes the yogic union of the bodily actions of the chief deity with those of the sâdhaka; the Primary Recitation (recitation of Mahâvairocana's mantra) effects union with the speech actions of the chief deity and the sâdhaka; and the Visualization of the Circle of Syllables (akśaracakra) unites the sâdhaka with the mental activity of the chief deity."[36] Hakeda explains that the Three Mysteries as understood by Kûkai are "expressions of the compassion of Mahâvairocana toward sentient beings."[37] It is the proper practice of the Three Mysteries which makes ritual effective in producing the experience of identity with Mahâvairocana. However, practice is only effective because of inherent enlightenment, that is, the fact that the practitioner is already identical with Mahâvairocana.

The Relation of the Practitioner to Others

The other in Shingon, as in the rest of Mahâyana Buddhism, includes not only all sentient beings--other people, deities, animals, insects and so on--who like the self are kept from experiencing their true enlightened

nature by their obscurations, but also a vast pantheon of Buddhas and Bodhisattvas. All of these enlightened beings are available to the self, assisting him in his sincere practice. The other in Shingon is also, however, much more extensive, the other is that with which one may have an ethically significant relation. This is the ethical aspect of training.

Ethics in this sense is defined by the path--an action is good if it aids movement toward the goal and bad if it hinders that movement. Hakeda says that Kûkai's attitude toward the ethical aspect of practice is "that violation of the precepts was self-defeating in the attempt to bring out the originally enlightened mind, for it created discord."[38] All actions are ethically significant in that they relect the degree to which one is able to live in the world of enlightened experience. When the individual realizes enlightenment, that is, when he can live permanently in the world of enlightened experience, then the whole of being is transformed into enlightened being.

The Nature of the World

The world as seen by the unenlightened can be interpreted as having two different forms. There is first the ordinary round of frustrating, mundane, inane meaninglessness. Second, there is the desire for escape from this meaninglessness. Escape for the unenlightened

is a matter of fantasy: imaginary heavens where everything turns out the way one wants. This desire for escape may be characterized as the attitude of "If only . . . " and "Won't it be wonderful when . . . " These fantasy escapes from the round of frustration in fact only serve to further enmesh the self in that round. Such a perception of the world is itself produced by the emotional and cognitive obscurations.

In contrast to these two forms of unenlightened experience, Shingon describes the world from the viewpoint of enlightened consciousness. This description is used as a means of assisting the practitioner to see the world from the perspective of his own true enlightened nature. From this perspective the world appears in two ways.[39] Corresponding to the round of frustration, there is the world as the matrix of enlightenment, the Matrix Realm (Garbhakośadhâtu, Taizô Kai, 胎藏界). In this realm the Buddhas and Bodhisattvas engage in compassionate actions assisting the practitioner in his work toward realizing his own inherent enlightenment.[40] Corresponding to the fantasy heavens is the Thunderbolt Realm (Vajradhâtu, Kongô Kai, 金剛界). Where the Matrix Realm is relative, the Thunderbolt Realm is absolute. Where the Matrix Realm is characterized by compassionate action, the Thunderbolt Realm is characterized by wisdom. The thunderbolt in Tantric Buddhism is used as a symbolic representation of the absolute quality of enlightenment. It is described as

indestructible, irresistible and diamond-like.[41] It may also be added that like a bolt of lightning, the Thunderbolt of enlightenment appears suddenly, without apparent cause, and it instantaneously illuminates the countryside which has been shrouded in the darkness of ignorance. In this instantaneous fashion, through the realization of enlightenment, the world is transformed. Its dual structure changes from mundane meaninglessness and fantasy escapes to compassionate action (Matrix Realm) and wisdom (Thunderbolt Realm). The world of ordinary experience becomes the world of enlightened experience.

The Nature of the Goal

The goal is illumination as a permanent state. The thunderbolt may be momentarily blinding, but one must learn to live in the constant glare of the truth revealed, rather than hiding in the darkness from the imaginary horrors which the darkness itself engenders. Through ritual practice one gradually clears the obscurations and learns to live constantly with the awareness of enlightenment as the truth of all of being. This is the recognition that one is, always has been and always will be exactly identical with Mahâvairocana. Mahâvairocana is the unitary reality which underlies the dual structures of both the world of ordinary experience and the world of enlightened experience. And the self is in fact just that unitary reality. Permanent recognition of one's identity with the underlying unitary reality is

the third stage of enlightenment identified by Kûkai.

In Shingon the two mandalas portray the dual structure of the world of enlightened experience. The Thunderbolt Realm mandala portrays the static realm of perfected insight, Wisdom (chi, 智), and the Matrix Realm mandala portrays the active realm of perfected behavior, Principle (li, 理).[42] Mahâvairocana is portrayed at the center of both mandalas, but it is the underlying unity of the two mandalas which is the Dharmakaya Mahâvairocana Buddha--identity with which the practitioner seeks to recognize permanently. So, just as the two forms of Mahâvairocana are in fact one, Wisdom and Principle are one.[43] Wisdom is a concept broadly used in Mahâyana Buddhism referring to insight into the absence of a permanent, abiding self in all things. Principle, however, is a less familiar concept.

Principle expresses the positive attitude inherent in the Shingon paradigm of the self. The concept seems to have been adopted by Kûkai from the terminology of the Chinese Hua Yen school.[44] Principle as used in Hua Yen "means the universal prinicple underlying the multiplicity of particulars."[45] Based on The Mahâvairocana Sûtra, Kûkai interprets Principle as being composed of three elements--the enlightenment inherent to all sentient beings, the great compassion which characterizes all beings who have realized enlightenment, and the compassionate action (skillful means, upâya, hôben, 方便)

by which those who have realized enlightenment assist those who have not.[46] Thus, Principle is a compound term identifying the three major characteristics of the Matrix Realm: the inherent enlightenment of the practitioner, and the compassion and skillful means of Mahâvairocana, the interaction of which produces realization of the identity between the practitioner and the Dharmakaya Mahâvairocana Buddha.

The function of ritual practice in Shingon can be summarized as follows. The individual is inherently enlightened, that is, he is identical with the ground of being, referred to as the Dharmakaya Mahâvairocana Buddha. Enlightenment, although inherent, requires practice in order to be realized. Practice is practice of the Three Mysteries of Body, Speech and Mind which forms the core of Shingon ritual. Proper practice of ritual removes the adventitious obscurations which prevent the individual from recognizing his own inherent enlightenment. This recognition is the same as recognizing one's identity with the Dharmakaya Mahâvairocana Buddha. Realization of enlightenment transforms the world from the world of ordinary experience to the world of enlightened experience. The goal is that this recognition become permanent.

CHAPTER SIX

SETTING, IMPLEMENTS AND MATERIALS

The use of fire in the course of a ritual leads to certain requirements in the physical setting of the ritual. In the Indian period of Tantric Buddhism the goma was performed outside on temporary altars. The same still holds in Tibet. In Japan, however, while some fire rituals are performed outside, both the Tômitsu and the Taimitsu perform the goma inside on permanent altars. Whether this change was made in China or Japan is a matter for future historical research. While other explanations for the change may be forthcoming, being able to perform the ritual indoors makes it much more convenient in a rainy climate. The original practice of constructing a temporary altar still forms a part of one of the rituals of the Shido Kegyô. The Taizô Kai follows the instructions of the second chapter of the Mahâvairocana Sûtra concerning the construction of a brick altar.[1] Construction of a brick altar is itself a ritual requiring seven days. However, in the contemporary Taizô Kai ritual, only the mudras and mantras are performed, the

physical altar already existing, and the ritualized construction of the altar takes only a few minutes.

As enacted in the Taizô Kai, the activities of the first day include the visualization of the bija mantra of fire, RAM, which burns away all defilements, both within the practitioner's body and in the world he inhabits. He then arouses the deities who protect the particular location, requesting that they attend the ritual, allow him to use the section of earth he needs for the altar and assist in purifying the ritual area. Next, he performs the construction of the altar itself. This would be done on the second and third days. The altar is purified on the fourth day. On the fifth day the site of the altar is empowered: the deities are requested to be present and then the earth is made firm beneath the altar.[2]

The activities of the sixth day are intended to empower the practitioner himself. Toganoo explains, however, that "nowadays this part of the ritual is omitted, since it is primarily concerned with but one person, the devotee, and not with all living creatures."[3] The seventh day's activities are devoted to the production of a mental altar through visualization. This visualization follows the description given in the third chapter of the Mahâvairocana Sûtra.[4]

Although the construction of temporary altars is retained as part of the tradition in this ritualized form, it seems that in contemporary Japan all Tantric Buddhist

gomas are performed inside existing temples. The physical setting of the ritual differs between the various ritual traditions, even within Shingon. Some of these differences between the lineages are relatively significant, while others are relatively minor. As with the ritual actions described in Chapter Eight below, the details of the setting, implements and offerings described here follow the Chûin Ryû ritual tradition. Since the establishment of Kôyasan University as a major training center for Shingon priests, the Chûin Ryû tradition is becoming increasingly the norm for all of Shingon.

It seems to have been more common in the past for separate halls to be constructed which were devoted solely to the performance of the goma. Most of the altars in contemporary use, however, are closely attached to the main hall (hondo,本堂) of a temple. The physical closeness of the two varies from temple to temple. At a temple in the city of Matsuyama, Shikoku, the goma hall (gomado,護摩堂) is attached to the main hall by a very short covered walkway. At Yochi In (桜池院) temple on Kôyasan, the goma hall is a second room open to the main hall, but extending out from it. At another temple on Kôyasan, Fukuchi In (福智院), the main hall is very large and the goma hall is simply like a second altar within the main hall itself. There are in addition, however, cases where old, separately standing goma halls still exist and remain in use, as for instance in the

temple complex atop the island of Miyajima.

Within a goma hall the basic arrangement is the same as any other hall used for Tantric Buddhist practice in Japan. The practitioner is seated on a raised seat, called a *raiban* (礼盤), in front of the main altar. This main altar is usually a raised square designed as a mandala. This altar is known as a *dan* (壇) which itself means "mandala." On the far side of the mandala altar from the practitioner's seat is a representation of the chief deity. For the Fudô Myôô Soku Sai Goma, the ritual described in Chapter Eight, the chief deity is the very popular figure Fudô Myôô (Acalanâtha Vidyârâja, 不動明王). Therefore, the chief deity represented across the mandala altar from the practitioner is Fudô Myôô. Because of the popularity of Fudô Myôô, and his association with fire, he is perhaps the figure most commonly found as the chief deity on the altar in goma halls.

To the practitioner's left and right are two low tables where implements and offerings are kept during the performance of the ritual. At the beginning of the ritual the following items are on the right table:

1. small bell and striker

2. basket containing *shikimi* leaves (樒), referred to as "flowers" in the ritual

3. kindling: bundle of twenty-one pieces

4. kindling: bundle of thirty-seven pieces

5. kindling: bundle of one hundred eight pieces

6. sap wood, used for lighting the fire

7. pair of tongs, used for manipulating the kindling

8. fan

9. cup containing white sesame seeds

10. cup containing *zukô* (塗香, incense): incense for the deities, offered directly into the fire

The left table contains the following items:

1. cup containing powdered sandalwood incense, used to purify the practitioner's hands

2. cup containing mustard seeds

3. cup containing medicinal herbs: wood chips, root of the yellow *naruko* lily, ginseng, magnolia, *kôhan*, milkwort (*Polygala japonica*), and liquorice root

4. cup containing ball incense (gankô, 丸香), offered directly into the fire

5. cup containing broken bits of *shikimi* leaves ("cut flowers")

6. cup containing *sankô* (散香, incense), also offered directly into the fire

7. *ojuzu* (お数珠, beads)

8. *egoro* (柄香炉, hand held incense burner)

9. incense box containing chip incense, used in egoro and incense burner on mandala altar

Between the raiban and the mandala altar there is usually a narrow table where the practitioner can place his *shidai* (次第), the manual used for the performance of the ritual. In some cases the top of this narrow table

may be removed to reveal a shallow storage area. At the four corners of the mandala altar are four vajra poles. Fashioned to look like single pointed vajras with a sphere on the upper end, these four vajra poles extend about thirty centimeters above the surface of the mandala altar. Attached to the tops of the vajra poles and stretching around the mandala altar is a rope braided of five different colored strands.[5] This marks off the ritual enclosure within which the deities manifest themselves. Since the practitioner must reach into the altar area many times during the goma, there are two additional poles on the side of the mandala altar nearest the practitioner which raise the five-colored rope up to about shoulder height.

At the center of the edge of the mandala altar nearest the practitioner is an incense burner (*kasha*,火舎). To the right of the kasha is a small cup sitting on a stand. This cup contains water symbolic of perfumed water used for washing the feet of the deity (*argha* water, *aka mizu*,閼伽水) and a single leaf. To the right of the argha water cup is a cup which symbolically contains powdered incense (*zuko ki*,塗香器) offered for perfuming the deity's body. While the argha water cup contains water and a single leaf, the powdered incense cup contains only a single leaf. To the right of the powdered incense cup is a third cup which symbolically contains a flower garland (*keman ki*,花鬘器). This flower garland cup

contains five leaves. The leaves used are shikimi--Chinese or star anise, Illicium religiosum. Shikimi leaves are five to seven centimeters long; dark, glossy green in color; and stiff so that they break cleanly. The Chûin Ryû uses the upper two thirds of the leaf.[6]

To the right of the flower garland cup is a small, shallow bowl with a tall base containing rice. (While the three cups are separate from their stands, the rice bowl is cast as a single piece. The incense burner on the other hand is cast in three parts, the lid, rim and base being separate.) Next to the rice bowl, in the very corner of the mandala altar, is a vase containing a flower. About five to ten centimeters in toward the center of the mandala altar from the vase is a candlestick with candle.

From the incense burner, the same items are arranged symmetrically to the left. The items on the right--the argha water cup, powdered incense cup, flower garland cup, rice bowl and light--are used together with the incense burner in the opening stage of the ritual, when Offerings of Greeting are being made. Those on the left, together with the incense burner, are used at the end of the ritual when the Offerings of Departure are being made. A fully arrayed maṇḍala altar would have the same arrangement of cups, bowls and incense burner along all four edges, even though only the ones closest to the practitioner would actually be used during a ritual. Whether these extra

ritual implements are in place or not, there is a vase in each of the four corners of the mandala altar. On a mandala altar other than one used for the goma, there would be a fifth vase in the center of the altar as well. However, since the center of a goma mandala altar is taken up with the altar hearth, the fifth vase is placed about midway between the edge of the altar hearth and the edge of the mandala altar farthest from the practitioner. The five vases contain flowers, constructed today either of paper or plastic, in the same five colors as the five-colored rope: white, red, green/blue, black and yellow.[7]

In the very center of the mandala altar is the altar hearth (火炉). Traditionally, there are a variety of shapes for the altar hearth, depending upon the purpose intended by the goma performed (see above, Chapter Four). However, the most commonly performed goma in contemporary Japan is the soku sai goma. Since the shape of the altar hearth for this kind of goma is circular, this is the shape most commonly found today.[8] Altar hearths are about forty-five to fifty centimeters in diameter and about twenty centimeters deep, hemispherically shaped. Most appear to be made of cast iron and are set into the surface of the mandala altar so that only the lip of the altar hearth is above the surface of the mandala altar. The mandala altars are made of wood, about one hundred fifty centimeters on a side, and are covered partially or wholly by sheet metal. The sheet metal serves to protect

the wood as it is not uncommon for embers to fall from the fire onto the surface of the mandala altar. Attached to the edge of the mandala hearth nearest the practitioner is a receptacle for a covered cup. This covered cup holds sesame oil, known in Japanese as goma abura (胡麻油). The play on the words goma (胡麻) meaning sesame and goma (護摩) meaning the fire ritual may be the reason for the use of this particular kind of oil. The shidai retain the original reference to soyu (蘇油), that is ghee, clarified butter.

Between the oil cup and the incense burner is the vajra plate (kongô ban, 金剛盤). This is a small, three-legged tray that holds a single-pronged vajra (toko shô, 独鈷杵), a three pronged vajra (sanko shô, 三鈷杵), a five pronged vajra (goko shô, 五鈷杵) and a vajra bell (kongô rei, 金剛鈴). During the performance of the goma, the single-pronged vajra, the five pronged vajra and the vajra bell are moved to the left table, while the practitioner holds the three pronged vajra and the vajra plate is used to hold the kindling wood.

On the left side of the altar hearth are two covered bowls containing water. The water in the one closer to the practitioner is used for purifying the offerings. The further one is water used for washing the mouth of the altar hearth, which is done at the beginning and end of each set of goma offerings. The covers of these two bowls are flat, so that between performances--when the bowls are

covered--the two short sticks or wands (sanjô, 散杖) that are used for applying the two waters can be laid on top of the two bowls. At the start of the ritual these two sticks are taken off and the lids are removed from the bowls. The stick used for purification is placed inside, that is between the bowls and the altar hearth. The stick used for washing the mouth is placed outside, that is on the side of the bowls away from the altar hearth. The same arrangement--stick for purification inside, stick for washing the mouth outside--is also used between performances when they are on top of the bowls.

To the right of the altar hearth are another two bowls, the nearer containing rice while the further contains a mix of five cereal grains. The rice used in my own training still had the hull left on, since this would make it easier to burn. The five cereal grains used are rice, wheat, soybeans, *azuki* beans and millet, however, I was also told that various combinations can be used.[9] Between performances these are also kept covered. To the outside of these two bowls, but within easy reach of the practitioner, are three ladles, one large and two small. The small ladles are hemispherical cups, about two and a half to three centimeters in diameter, and the larger is a double cup, about the same width as the small ladles and five to six centimeters long. The larger ladle has a groove at its far end. The large ladle and one of the small ladles are used to make the offering of oil. When

the large ladle is used, the oil offering is poured into the fire through the groove at the end of the ladle.[10] These two ladles have a stand of their own which raises their handles while their cup ends rest in a shallow bowl. In this way the oil which remains clinging to the ladles after use is contained. The large ladle is placed inside, while the small ladle is outside. This corresponds to the way in which the two ladles are used, the large one in the left hand, the small one in the right.

The second small ladle is used for making the offerings of rice and the five cereal grains. When it is not in use, it is placed so that its cup end rests on top of the covered bowl containing rice.[11]

On the far side of the altar hearth from the practitioner are arranged six more shallow, legged bowls, similar to the ones containing rice on the edge of the mandala altar nearest the practitioner. There are three of these on each side of the vase. On both sides, from the center out, these contain offerings of fruit, broth and rice. These offerings are apparently optional, however, and they do not play any role in the performance of the ritual itself.

For illustrations of the goma dan and equipment, see Appendix Seven.

CHAPTER SEVEN

BASIC STRUCTURE OF THE SHIDO KEGYO RITUALS

The goma is a relatively long and complex ritual. In order to understand its structure a simpler ritual that displays the same basic structure would provide an easier starting point.[1] The rituals of the training sequence are all based on a common structural model and are progressively more complex, culminating in the goma. Therefore, the Jûhachi Dô ritual, first of the training rituals, can be examined in order to disclose the basic structure of the goma.

Toganoo explains that "the Jûhachi-dô Sâdhanâ is a ritual which is centered around inviting an honored guest to come to the altar and to there feast on a great banquet."[2] It is, in other words, a type of evocation, a very widespread kind of ritual. This alone gives an idea of the basic structure of the ritual. There will be a portion prior to the deity's arrival, a portion during which the deity is present and a portion after the deity departs. The structure of this kind of ritual differs from other kinds of sacrifices which make different

assumptions about the nature of the ritual. For example, a sacrifice performed in a location where the deity is thought to be permanently resident will involve different kinds of elements--which are also, perhaps, arranged differently. As Hubert and Mauss have said:

> According to the end sought, according to the function it is to fulfill, the parts of which it is composed can be arranged in different proportions and in different order. Some can assume more importance to the detriment of others; some may even be completely lacking. Hence arises the multiplicity of sacrifices, but without there being specific differences between the various combinations. It is always the same elements that are differently grouped or developed unequally.(3)

The Jûhachi Dô, then, is both a sacrifice and an evocation. It is traditionally divided into five parts. One of these, Identification, is unique to Tantric ritual, while the other four can be understood by reference to this basic metaphor of feasting a guest. Before the deity arrives, the practitioner first prepares himself, and then prepares the location of the sacrifice. Having completed these two steps, he invites, greets and feasts the deity. Last, the deity departs and the practitioner cleans the sacrificial site before himself departing.

However, in addition to being an evocation and a sacrifice, the Jûhachi Dô is also a Tantric rite--it is a ritual in which the practitioner identifies himself with the deity. This is the fifth phase of the ritual, which in the Jûhachi Dô occurs after the feasting of the deity. Referring to each phase as a "pattern," Taisen Miyata identifies the Jûhachi Dô's five phases as the Purifying

Pattern, the Constructing Pattern, the Encountering Pattern, the Identifying Pattern and the Dissociating Pattern.[4]

Purification is the first phase of the ritual. During this phase the practitioner prepares himself for the arrival of the deity. Miyata says that during this first phase "the practitioner visualizes his pure nature and cleans his body, speech, and thought."[5]

Having prepared himself, the practitioner must now prepare the location in which the sacrifice will take place. This is the second phase, Construction. Of course, the physical location--the dôjô and the mandala altar--as well as the pûjâ offerings themselves, have all already been prepared prior to the beginning of the ritual itself. Instead it is the psychic location of the ritual that the practitioner establishes in this second phase of the ritual. Miyata says that "the construction of the cosmic center refers to the interiorization of the cosmic palace in a human body, in which the interiorizing of the palace/center can be observed in four major patterns: consecration of the ground through a motion of ground-breaking, installation of the adamantine wall with pillars, formation of a palace in the inner center of the body, and endowment of the Mani Jewel."[6] Performing the mudras and mantras of these actions, the practitioner ritually prepares the psychic location of the ritual.

The practitioner is now ready to invite the deity,

greet him and bring him into the psychic ritual enclosure, and to feast him. This third phase is Encounter with the deity, and is traditionally divided into the three steps of invitation, greeting and feasting.[7] However, as Miyata says, "in the encountering pattern . . . the duality of the practitioner and Mahâvairocana has not yet been completed and abolished, since the deity persists as an object (guest)."[8]

Identification, the fourth phase of the ritual, is central to Tantric practice. Known as _ahamkara_ in Sanskrit, identification has been suggested by Michel Strickmann to be the minimal defining characteristic of Tantra.[9] Benoytosh Bhattacharyya distinguishes the Tantric practice of identification from "the theory of the absorption of individual self with the Primordial Matter, or union of the self with a personal God, by the practice of Yoga, to attain thereby the perfect knowledge and the consequential freedom from the bondage of transmigration, (which) was started in India from very ancient times."[10] He maintains that identification was first introduced as a practice in the Buddhist Tantras, and that it "is imperative in the Vajrayana form of worship."[11] According to Miyata, it is the purpose of the fourth phase of the ritual to abolish "any preference for 'I' or 'you'."[12] This is done "through infusing the mind into the dynamic modes of the cosmic preacher (Mahâvairocana)--the delivering, penetrating, and manifesting modes--the

practitioner transforms self-made Karma into universal Karma, discrimination into non-discrimination, and egoism into altruism. Thus, man extinguishes the self-existing character realizes the universality of self, and discovers the sameness (equality) of all existing beings."[13]

The central role of identification for Tantric practice is emphasized by its central place in the ritual. Although there is only one more phase in the ritual, Dissociation, it replicates in reverse all three of the phases which led up to Identification. As to the purpose of Dissociation, Miyata says that "in this last phase of the ritual the effective mode is to dissociate man from the visualized cosmos and interiorize the cosmos into the human body."[14]

Because the actions following Identification replicate the actions which led up to Identification, the ritual is symmetrical. In some cases actions are performed in the same order in the second part of the ritual as in the first, a structure which may be referred to as "sequential symmetry." In other cases, the same actions are performed in reverse order, which may be referred to as "mirror image symmetry." Discussing the Agnistoma, a Vedic ritual employing fire as a means of sacrifice which is probably historically related to the Tantric Buddhist goma, Staal has pointed out that there are

> . . . numerous cases where the activities at the

> beginning and end of a rite are related to each other but are not identical. Hubert and Mauss (1909) drew attention to some facts that are well known to ritualists, viz., that in the Agnistoma the final bath (avabhrtha) at the end corresponds to the consecration at the beginning, and the concluding offering (udayaniyesti) similarly corresponds to the introductory offering, the departure (udavasana) to the entrance (adhyavasana), the dissolution (sakhyavisarjana) to the alliance (tanunaptra), and so forth.(15)

Hubert and Mauss have also used the metaphor of a curve to describe the symmetry of the rituals they examined. Describing the role of the object sacrificed in the ritual, they state that

> . . . the series of states through which it passes might . . . be represented by a curve: it rises to a maximum degree of religiosity, where it remains only for a moment, and then progressively descends. . . . the sacrificer passes through corresponding phases.(16)

According to Staal, both the Agnistoma and the Agnicayana, a related but much expanded and more complicated ritual, are symmetrical, the first actions being performed in almost exact reverse order at the end of the ritual. If the order of the first five rites is schematized as 1,2,3,4,5, then the order of the corresponding five actions at the end of the ritual may be schematized as 5*,3*,4*,2*,1*--the asterisk indicating the correspondence between the initial and final actions. Staal comments that "this suggests a tendency, not quite successful, to establish the regular 'mirror-image' pattern."[17] This inability to create a perfect mirror image symmetry may result from the sequential symmetry of actions three and four being stronger than the tendency

towards mirror image symmetry. In this instance, the sequential symmetry that is maintained is the initial consecration being followed by the introductory offering. The final bath corresponds to the initial consecration and it is followed by the concluding offering. Although the reason the two actions should be bound by sequential symmetry is not explained, in some instances the simple logic of the actions themselves produces the pattern. As Staal comments elsewhere, "the fire sticks can only be put on the fire after the fire has been installed and the altar constructed and consecrated, but before the offerings are made."[18]

There is another characteristic pattern which has not been emphasized by previous authors, but which becomes clear when analyzing the four rituals of the training sequence. For example, in the Jûhachi Dô ritual, most of the actions in the second half are abbreviated: a part of a sequence of actions may be deleted or the number of repetitions of an action may be reduced. This may be referred to as "terminal abbreviation." Terminal abbreviation effects the basic structure of all the rituals of the training sequence.

The basic structure of the five traditional divisions of the Jûhachi Dô ritual in linear order are given in the following table.

The Five Basic Phases

A. Purification: preparation of the practitioner,

B. Construction: preparation of the sacrificial site,

C. Encounter: inviting, greeting and feasting the deity,

D. Identification: meditative union with the deity, and

E. Dissociation:

1. departure of the deity (terminal corollary of Encounter),
2. dissolution of the sacrificial site (terminal corollary of Construction), and
3. departure of the practitioner (terminal corollary of Purification).

The actions of the Jûhachi Dô ritual are symmetrical around the Identification of the practitioner with the deity. Terminal abbreviation collapses the actions of the initial three parts of the ritual into a single concluding part. These five parts form the most basic structural level of the ritual, and this structure is common to all of the rituals of the Shido Kegyô, including the goma.

Traditionally, there are nine subdivisions within this basic five part structure of the Jûhachi Dô ritual. Referred to by Miyata as "Dharmas," these nine are shown in the following table.[19]

The Nine Dharmas

1. Dharma of Endowing the Practitioner
2. Dharma of Samantabhadra's Vows[20]
3. Dharma of Setting the Earthly Boundary
4. Dharma of Endowing the Dôjô
5. Dharma of Requesting the Deities
6. Dharma of Sealing the Dôjô
7. Dharma of Pûjâ
8. Dharma of Recitation
9. Dharma of Latter Pûjâ and Upâya

As subdivisions of the ritual actions, these nine Dharmas are interlaced with the five patterns of the ritual. The overall structure is as follows:

A. Purification
   1. Dharma of Endowing the Practitioner
   2. Dharma of Samantabhadra's Vows

B. Construction
   3. Dharma of Setting the Earthly Boundary
   4. Dharma of Endowing the Dôjô

C. Encounter
   5. Dharma of Requesting the Deities
   6. Dharma of Sealing the Dôjô
   7. Dharma of Pûjâ

D. Identification
   8. Dharma of Recitation

E. Dissociation
   9. Dharma of Latter Pûjâ and Upâya

The divisions in the rituals made in various manuals (shidai, 次第) vary quite a bit, both in the number of divisions and the names given to the divisions, even for the same ritual. These differences in the ritual texts are the historical result of differences in interpretation. The complexity of these differences and their historical origins have been explored by Toganoo, but are beyond the scope of this analysis. Examination of the rituals of the Chûin Ryû Shido Kegyô shows, however, that at least as a heuristic device the structure of five parts and nine subdivisions may be used to organize the ritual actions of the goma. Use of this structure will help to both clarify the ritual actions of the goma itself, and also show how it is related to the other rituals.[21]

CHAPTER EIGHT

ANALYTIC DESCRIPTION OF THE FUDO MYOO SOKU SAI GOMA

The manuals used in the Shido Kegyô training abbreviate their instructions by referring to previously performed rituals. In contrast, the following is a comprehensive description of the normative form of the Soku Sai Fudô Myôô Goma. Certain of the abbreviations of the ritual which are made when it is performed publicly are noted as well. An analysis of the structural similarities between the rituals of the training sequence appears in the first four appendices. The headings of the sections in this chapter correspond to the system of five parts and nine subdivisions discussed in Chapter Seven above, and to the first four appendices. The mantras recited and the syllables visualized are given here as pronounced in Japanese. See Appendix Five for Sanskrit equivalents to the mantras, and Appendix Six for the Siddham script form of the syllables visualized. Numbers in parentheses following the identification of a mudra indicate the illustration number in the catalogue of mudras at the end of the Mikkyô Daijiten.[1]

Preparation

Prior to beginning the ritual, the practitioner prepares the pûjâ offerings. He washes his hands and mouth, and puts on clean clothes. On his way to the practice hall, he is to visualize himself as identical with Vajrasattva. Approaching the practice hall, he is approaching the shrine of the Dharmadhâtu and lotus buds open up under each foot. He enters the practice hall with his right foot first and visualizes the syllable MA in front of his right eye and the syllable TA in front of his left eye. These change into the light of the sun and moon. As he enters the practice hall, he snaps his fingers three times, reciting the syllable UN each time. The fingers are snapped by first making a fist, pressing the thumb firmly against the last joint of the forefinger, and then suddenly extending the forefinger. This is said to awaken the Buddhas present in the practice hall.

A. Purification

1. Dharma of Endowing the Practitioner

Going to his seat in front of the altar, he faces the Chief Deity (honzon, 本尊). Placing the ojuzu on his left wrist, he makes the vajra añjali mudra (15). This mudra is made by bringing the hands together, palm to palm, with the tips of the fingers interlaced, fingers of the right hand on top. He makes three full prostrations, reciting the mantra ON SARABA TATAGYATA HANAMANA NAO

KYAROMI each time.

The practitioner then seats himself, folding his legs into a full lotus asana. Unlike Zen where the left leg is placed on top of the right, Shingon practitioners place their right leg on top of their left. He then checks the offerings, making sure that everything is correct and neatly arranged. He does this by holding his right hand out palm up with the thumb folded into the palm. Starting from the center, he checks the right hand offerings, moving his hand out to the right. If any of the cups need to be straightened, this is done with the tips of his fingers. He then does the same thing to the left, using his left hand. Lighting the candles, he takes a bit of stick incense and lights it from the right hand candle. The burning end is broken off short and placed at the upper left corner of the incense base in the incense burner (kasha). If the practitioner is using a hand held censer (egoro) the incense base in it is now lit as well. During training, however, it is customary for the practitioner to use a short branch of shikimi leaves instead of an egoro.

He then strings the ojuzu between his hands. The head bead is over the index finger of his right hand, there is a single twist in the beads and the large bead opposite the head bead is over the forefinger of the left hand. He rubs the ojuzu between his palms, reciting the mantra ON SARABA TATAGYATA HANAMANA NAO KYAROMI once more.

He then takes off the ojuzu and twists it into three coils in such a way that the head bead is on top and the tassles are folded into the middle of the coils. This is then placed on the left table so that the head bead is closest to the mandala altar. The practitioner then folds the sleeves of his robe so that they are out of the way. A pinch of chip incense is taken between the thumb and forefinger of the right hand and placed in the censer. If the practitioner is using an egoro, a second pinch of chip incense would now be placed in it as well.

The practitioner now takes a pinch of powdered sandalwood incense between the thumb and forefinger of his right hand and places it in the palm of his left. Taking a second pinch, he rubs his two hands together so that the incense covers both hands. Doing so, he visualizes himself as generating and polishing the Fivefold Virtues of the Dharmakaya Buddha Vairocana: precepts, meditation, wisdom, liberation and knowledge of liberation.

The practitioner now begins the visualization of the Three Mysteries. He makes the vajra añjali mudra, with the palms slightly cupped. He visualizes the syllable KIRIKU between his palms, on the surface of his tongue and in his heart. These three locations represent the Three Mysteries of Body, Speech and Mind. The syllables are visualized as changing into white eight petalled lotuses, above which is the syllable AKU. The syllables change into moon disks, above which appears the syllable UN.

These in turn are visualized as transforming into five pronged vajras. Each of the three vajras gives off a ray of light which shines onto the karmic actions of body, speech and mind, fully eradicating the transgressions of each. The practitioner then recites the syllable UN ten times: three times for the body, four times for the tongue and three times for the heart.

Next, the practitioner purifies the three karmic actions. He makes the lotus bud mudra (3) by placing the two hands together, palm to palm, cupped so that there is a space between them. Reciting the mantra ON SOHA HANBA SYUDA SARABA TARAMA SOHA HANBA SYUDO KAN five times, he visualizes directing the sound of the mantra to the five points of the body: forehead, right shoulder, left shoulder, chest and throat. The next step is making reverence to the three classes of deities. Bringing the forefingers down so that they touch the middle of the back of the middle fingers and with the thumbs alongside the forefingers, he makes the Mudra of the Buddha's Vows (<u>butsu</u> <u>bu</u> <u>sanmaya</u> <u>no</u> <u>in</u>, 177).[2] He recites the mantra ON TATAGYATA DOHANBAYA SOWAKA once. He visualizes all the deities of the Buddha class empowering him, purifying his bodily karma, extinguishing his negative habits, and increasing his merit and wisdom. He then makes the mudra of the eight petalled lotus (55) by keeping his thumbs and little fingers together as he spreads out the other fingers. Reciting the mantra ON HANDOBO DO HANBAYA SOWAKA

once, he visualizes all the deities of the Lotus class empowering him, purifying his speech karma, causing him to quickly attain purity and eloquence of speech, causing others to enjoy listening to him, and giving him eloquence and mastery in preaching the Buddhadharma. Last, he makes the three pronged vajra mudra (342) by placing his hands back to back, right palm up, left palm down. The thumbs and little fingers are hooked together, the other three fingers pointed straight. Reciting the mantra ON BAZARO DO HANBAYA SOWAKA once, he visualizes the Bodhisattva Vajragarbha and all the deities of the Vajra class empowering him, purifying his mental karma, enabling him to awaken Bodhicitta, attain Samadhi and speedily achieve liberation.

He now dons the Armor of the Tathâgatas, which is the Great Compassion and Great Mercy of the Tathâgatas. He makes the inner fist three pronged vajra mudra (186) by first forming an inner fist. This is done by folding the hands together with the tips of the fingers inside, right hand uppermost. The middle fingers are then extended and touch at the tips, while the forefingers extend out around the middle fingers. Reciting the mantra ON BAZARA GINI HARACHI HATAYA SOWAKA five times, he visualizes directing the mantra to the five points of the body. Any physical or spiritual forces which would now harm or hinder him in his quest for enlightenment will be unable to, for to them he appears wrapped in bright light and flame.

This completes the Dharma of Endowing the Practitioner. With the exception of the visualization of the Three Mysteries, which is not done in the Jûhachi Dô ritual, this entire section is the same through all four of the rituals of the training sequence.

2. Dharma of Samantabhadra's Vows

The practitioner now empowers the Perfumed Water for Purification by reciting the mantra ON KIRI KIRI BAZARA UMU HATTA twenty-one times. He counts these repetitions on the ojuzu which is held between the thumb and forefinger of his left hand, while holding the three pronged vajra in his right. With each repetition of the mantra, he slides the vajra down the beads, letting the beads slide between the vajra and his thumb. The practitioner then pulls the beads back to the head bead and repeats the action, reciting the mantra ON BARADA BAZARA DAN twenty-one times, to empower the Perfumed Water for Washing the Mouth.

Then, taking up the inner sanjô and placing the tip of it in the Perfumed Water for Purification, the practitioner circles it clockwise twenty-one times, repeating the syllable RAN each time, and keeping track with the ojuzu in his left hand. At the same time, he visualizes the syllable RAN in the water. Reversing the ojuzu, he then circles the tip of the sanjô counter-clockwise twenty-one times, repeating the syllable BAN each time, and keeping track with the ojuzu. At the same

time, he visualizes the syllable BAN in the water. Next, using the Perfumed Water for Purification, the practitioner purifies the pûjâ offerings. This is done by placing the tip of the sanjô into the Perfumed Water, tapping the edge of the Perfumed Water bowl three times and then waving the tip of the sanjô in a downward spiral over the center of the mandala altar. The spiral has three loops in it, and at the bottom of the spiral, the sanjo is lifted up and brought straight down as if through the center of the spiral. The entire action, beginning with wetting the tip of the sanjô, is repeated three times. While doing this the practitioner is to imagine that the water is pure, that the nature of all dharmas is pure, and that the water purifies his own body and the inner and outer offerings on the altar.

Putting down the inner sanjô, the practitioner takes up the outer sanjô and using the Perfumed Water for Washing the Mouth, the practitioner places the tip of the sanjô in the Perfumed Water. He then lifts the sanjô and directs the tip downward, straight into the center of the altar hearth. He does this three times, repeating the mantra ON BARADA BAZARA DAN each time. He now empowers the mouth of the altar hearth. Putting down the outer sanjô, he twists the ojuzu into a double loop which he holds in his left hand at his left hip. Taking up the three pronged vajra in his right hand, he gazes at the mouth of the altar hearth. Making three clockwise circles

with the vajra, he repeats the mantra ON KIRI KIRI BAZARA UMU HATTA each time.

Still holding the three pronged vajra, the practitioner now circles it three times counter-clockwise and three times clockwise while he repeats the mantra NAUMAKU SHICHIRIYA JIBIKYANAN TATAGYATANAN ANBIRAZHI BIRAZHI MAKASYA KYARA BAZIRI SATA SATA SARATEI SARATEI TAREI TAREI BIDAMANI SAN BAN ZYANI TARA MACHI SHITTA GIRIYA TARAN SOWAKA three times. This empowers the pûjâ offerings and makes up for any deficiencies which may exist in them. He then puts down the three pronged vajra and folds the ojuzu into a triple loop, placing it on the left table with the head bead on top, closest to the mandala altar.

Folding the little finger of each hand in toward the palm and pressing down on it with the thumbs, the practitioner extends the ring, middle and forefingers straight out. The hands are held palm up and crossed at the wrists, right hand on top. Reciting the mantra ON BAZARA KYARAMA KEN six times, he rotates the mudra clockwise three times and then counter-clockwise three times. This is known as empowering the karma and is followed by the visualization of the syllable RAN.

RAN is the fire syllable, and with his hands folded in vajra añjali, the practitioner visualizes it in the center of the altar hearth. The syllable is visualized as taking the form of the fire cakra, which is a red

triangle. This expands throughout the whole of the Dharmadhâtu, permeating the earth, the practitioner's body and the pûjâ offerings. In each of these the practitioner now visualizes the syllable RAN which, blazing up into a great mass of flames, burns away all obscurations and impediments. He then recites the mantra ON RAN SOWAKA three times. In a public performance of the goma, the practitioner would skip from this point to the beginning of the fire offerings: 8 G. Entering the Goma Ritual.

To purify the ground, with his hands still in vajra añjali, the practitioner recites the mantra ARAZYABAGYATAKU SARABA TARAMAKU once. Placing his hands in the lotus bud mudra, he extends the middle fingers straight out to form the opening lotus bud mudra (50). He then recites the mantra ON SOHA HANBA SYUDA SARABA TARAMAKU four times. He mentally directs the mantra to the four places: over his head, in his heart, in the center of the mandala altar and in the earth beneath him. This purifies his body.

Making the vajra añjali mudra, the practitioner recites the mantra KEN BAZARA DADO once. This is called visualizing the Buddhas. Hooking his two little fingers together, folding his ring and middle fingers into the palm, holding his thumbs against his middle fingers and extending the forefingers to touch at the tips (228), he recites the mantra ON BAZARA CHISYUTA UN three times. On each recitation of the syllable UN, he lifts the mudra

sharply. This action is known as arising of the vajra. Returning to the vajra añjali mudra, the practitioner makes universal homage by reciting the mantra ON SARABA TATAGYATA HANA MANA NAU KYAROMI once.

The next action is the universal homage of the vajra holder. The practitioner first makes the mudra of the Vajra class of deities (342) by turning his left palm down and his right palm up. Placing the two hands back to back, he hooks the thumbs and little fingers together, extending the other fingers straight out. He visualizes the mudra as being on top of his head and recites the mantra ON BAZARA BITSU once. Placing the hands so that the palms face each other without touching and the fingers are straight up (similar to 242, except thumbs also straight up), the practitioner recites the mantra ON BAZARA BITSU ON SARABA TATAGYATA KYAYA BAKI SHITTA BAZARA BANDANAU KYAROMI once. On the first syllable of BANDANAU, the left hand is lifted up and circled vertically toward the body. On the second syllable the right hand does the same thing, and on the third syllable the left hand repeats the action.

Now, with his hands in vajra añjali, he recites in declaration:

> I do most sincerely and reverently declare to the Tathâgata Mahâvairocana, the Master of this the Mantrayâna Teachings, and to the host of Deities in both the Garbhadhâtu and Vajradhâtu Mandalas; most especially do I declare to the Chief Deity, the Noble One, Acalanâtha Vidyârâja, to the Four Great, and to the Eight Great Wrathful Deities, to the Eight Great

Patriarchal Masters who have transmitted these most secret teachings to the Three Lands; and to all of the Three Precious Ones throughout all the universe, do I say: The Noble One, Acalanâtha Vidyârâja, hides within himself his most compassionate vows while externally he provisionally takes on a wrathful form; flames surround his body, consuming the seeds of the defilements, totally and forever, divining his seat on a stone, for worship, he shows the appearance of abiding in the Bodhi Mind, without being moved or dislodged from it; at all times he puts down the demon hosts (who are fighting the Buddhadharma). He is majestic with the sword of wisdom in his right hand, he is perpetually followed by devotees who take refuge in him, and they see in him, and he moves in them their Vandana faith. Moreover, the merits of but once keeping his divine mantra are that his protection will be extended, and from life to life one's aspirations will be fulfilled, the transgressions of a thousand infractions of worldly karma are cut off with repentance, and many seeds are sown--for the art of transmuting the inauspicious to the auspicious lies in the veneration of this deity, and the power of long life and distant vision is not to be sought out in any other's ability. Hereupon, this protected devotee (practitioner inserts his own name here) even three times daily for a period of seven days I shall adorn the altar of Cetaka and I shall cultivate the secret practices of Acalano. Now then, the king of demons and his minions shall swiftly depart, and blessings, length of years, and all good qualities shall rapidly be preserved and may all the Dharmadhâtu equally attain the highest benefit. Thus do I declare.(3)

He continues, saying:

Verily, where the Three Myseries are cultivated and performed, and when transgressions are extinguished and good is increased, in that time and place the hosts of mysterious forces have surely cast their power upon the practitioner.(4)

This declaration is made only on the first performance of the goma, which is performed twenty-one times during the training. After the first performance, the practitioner begins with the following:

The practitioner takes up his ojuzu and, holding it in a double loop in his left hand, picks up the egoro with

his left hand. He then rings the gong twice and recites the following:

> For the perpetual propagation/expansion of the Buddhadharma to save all beings in this universe, The Most Precious Name of Mahâvairocana Buddha (strike the gong once).
> The Five Great Vidya-râjas (strike the gong once).
> The Name of the Bodhisattva Vajrapâni (strike the gong once).(5)

Whichever of the two openings are employed, the practitioner continues with the following:

> Thus, on behalf of the Five Classes of Devas of the Vajra rank, on the outer Cakra of the Mandala, for the Heavenly Monarch and the heavenly hosts of the Nine Heavens in all the Three Realms, and most especially for all the astral deities who govern the destiny of this year, for the Gongen deities of the two tutelary shrines of this mountain Kôyasan and all their attendants, for the hundred twenty Daimyôjin deities who guard their shrines, for the deities who cure this year's epidemics, for all Kami great or small, of Japan (and the world), for the deities both provisional and absolute in all Pure Lands, for the increase of their majesty," (ring the gong once, put down egoro, fold hands into the meditation mudra and recite the <u>Prajñâ-pâramitâ-hridaya Sûtra</u> once; take up the egoro, hold it in the left hand and say:)
>
> The Name of the Prajña-pâramitâ Sûtra (strike the gong once),
>
> For the fulfillment of the Universal Auspicious Vows/Practices of Samantabhadra and Kôbô Daishi, The Most Precious Mantra/Name of Mahâvairocana Buddha (strike gong once),
>
> For the everlasting peace and realizing Buddhahood of the deceased both rich and poor, those with whom I have an affinity, and those with whom I have had no affinity, The Most Precious Mantra/Name of Mahâvairocana Buddha (strike gong once),
>
> For the increasing of the majesty of the Lord Ekâksara-usnîsa-cakra and the eternal harmony between earth and heaven, The Most Precious Name of the Ekâksara-usnîsa-cakra Deity (strike gong once), the Most Precious Mantra/Name of Mahâvairocana Buddha (strike gong once),

> For the completing the Siddhi of a practitioner, The Most Precious Name of Mahâvairocana Buddha (strike gong once),
>
> For the equal attainment of the ultimate benefit of those in all the lands of the Dharmadhâtu, The Name of the Bodhisattva Vajrapani (strike the gong once).(6)

Putting down the striker and egoro, the practitioner hangs his ojuzu in a single loop from his left wrist. With the vajra añjali mudra he states: "I respectfully bow down to the Eternally Existent Three Precious Ones."[7] The two mantras ON SOHA HANBA SYUDA SARABA TARAMA SOHA HANBA SYUDO and ON SARABA TATAGYATA HANNA MANNA NAU KYAROMI are then recited once each. Making a small bow, the practitioner then recites:

> Homage to all the Buddhas in the Ten Directions, to the unsurpassed most marvelous Dharma, and to the highly honored Samgha (priesthood). With the pure karma of my body, speech, and mind, I offer my homage to Him of Great Compassion, the Buddha Vairocana.
>
> For all my transgressions of body, speech, and mind committed in various realms of the rebirth Samsâra since beginningless time, so do I now repent of them all just as the Buddha and Bodhisattvas have repented of them. I offer my homage to Him of Great Compassion, the Buddha Vairocana.
>
> Now I awaken a mind of profound joy, adoring all meritorious knowledge accumulated by all beings. I take adoration (into my heart) of all the merits generated by the Three Mysterious Actions of all Buddhas and Bodhisattvas, and take joy in all good virtues/faculties accumulated by all the Pratyekas, Srâvakas, and all sentient beings. I offer my homage to Him of Great Compassion, the Buddha Vairocana.
>
> All these lights unto the world are now on the seat of this Dôjô illuminating the Three Realms of Existence. Here do I kneel before them and ask them earnestly to turn the Cakra of unsurpassed, marvelous Dharma. To all the Tathâgatas, the Lords of the Three Dhâtus who are approaching Pari-nirvâna, I now

beseech them to remain long with me/us. May they not cast aside their compassionate vows to save all mankind. I offer my homage to Him of Great Compassion, the Buddha Vairocana.

Through repentance, joy and beseeching of all merits, may I never lose sight of my Bodhicitta. May the marvelous host of Buddhas and Bodhisattvas always be my friends, and may They never despise me. May I be set apart from the Eight Difficulties/Calamities and give rise to no difficulties. Through the knowledge of seeing my former states of existence and adorning them, may I be free from ignorance and delusion, and possess all compassion and wisdom. Accomplishing the Ten Pâramitâs and endowed with them may I be reborn into the super world of the Tathâgatas and be surrounded with many attendants in perpetual fervor. May I have the Four Unhindered Eloquences, Ten Masteries/Freedoms, Six Supernatural Powers, and may all Dhyânas be perfected. As the Vajra-jvala and Samantabhadra do the work of Parinâma, I praise Them and do transfer my merits to all; I offer my homage to Him of Great Compassion, the Buddha Vairocana.(8)

With his hands still in vajra añjali, the practitioner recites the mantras ON BOCHI SHITTA BODA HADA YAMI and ON SANMAYA SATO BAN once each. Again taking up the egoro and ojuzu as before, the practitioner strikes the gong once, and recites:

I sincerely invoke the Master of the Mantrayâna Teachings, the Tathâgata Mahâvairocana, the deities of both (Vajra and Garbha) Mandalas, all the multitude assembly of holy deities, and the heavenly bodies (Devas) protecting Dharma, may accept my assembled offerings, protect your disciple (me) and extinguish all my transgressions committed by the Three Karmas (body, speech, and mental deeds) from beginningless time up to the present. And I sincerely hope that all beings in all the lands of the Dharmadhâtu may share these merits equally.

Sentient creatures are innumerable; I vow to save them all.
Meritorious knowledge is innumerable; I vow to accumulate it all.
The Teachings of the Dharma are innumerable; I vow to master them all.
The Tathagatas are countless; I vow to serve them all.

(The practitioner puts down the egoro, places his ojuzu over his left wrist, makes the vajra añjali mudra and continues:)

> The Bodhi is unsurpassed; I vow to attain it. May I and others in the Dharmadhâtu receive equally the ultimate benefit.(9)

He then recites the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN once, and says:

> By the power of my merits,
> the power of realizing identity with the Tathagata,
> and the power of my Dharma essence,
> I abide in the Universal Pûjâ.(10)

Taking up the egoro again, he strikes the gong once and replaces both egoro and ojuzu to their places on the left table.

The practitioner now makes the mudra of Amitabha's Samadhi (329) by interlacing the fingers of both hands and setting them on his lap so that both palms are up. The forefingers are raised so that they are back to back for the last two thirds of their length, and the two thumbs rest tip to tip on the tips of the forefingers. He then silently recalls to himself the following thought:

> Observe carefully that all sentient beings, be they of whichever of the six realms of rebirth, or the four types of arising, contain within themselves the Tathâgata Store, and that they fully possess Vajra body, speech and mind. By the power of the merits in my cultivation of these Three Mysteries, may we all equally become one with the Bodhisattva Samantabhadra.(11)

He recites the mantra ON MAKA MAITARAYA SOHARA once.

He next silently recalls to himself the thought:

> Observe carefully that all sentient beings, be they of whichever of the six realms of rebirth, or the four types of arising, are sinking within the sorrow-filled sea of birth and death, not knowing their own minds. In vain do they generate discriminations, giving rise to many kinds of defilements and afflictions. By the force of the empowerment of my cultivation of these Three Mysteries, may we all equally become one with the Bodhisattva Âkâsagarbha.(12)

He recites the mantra ON MAKA KYARODAYA SOHARA once.

Next, he recalls silently to himself the thought:

> Observe carefully, that all sentient beings, be they of whichever of the six realms of rebirth, or the four types of arising, are essentially pure. And since their natures are pure, like the lotus, they are unstained by external defilements. By the power of the merits in the cultivation of these Three Mysteries, may we all equally become one with the Bodhisattva Avalokitesvara.(13)

He recites the mantra ON SYUDA HARABODA SOHARA once.

Finally, he recalls silently to himself the thought:

> Observe carefully, that all sentient beings, be they of whichever of the six realms of rebirth, or the four types of arising, are apart from "me" and "mine," from all subject-object relationships, for in the Dharma, they are all equal. Their minds are perpetually unarisen, for in both their external marks and in their internal natures, they are but Emptiness. By the power of the merits in the cultivation of these Three Mysteries, may we all equally become one with the Bodhisattva Gaganaganjah.(14)

He then recites the mantra ON MAKO BEIKISYA SOHARA once.

Folding his hands in the vajra añjali mudra, the practitioner recites the mantra ON SARABA TATAGYATA SYO SHITAKU SARABA SATOBANAN SARABA SHITTAYAKU SANBANI ENTAN TATAGYATA SHISYA CHI CHISYUTATAN once.

These actions complete the first major step of the

ritual, Purification, and the second subdivision, the Dharma of Samantabhadra's Vows. With only a few changes, such as the emphasis on the figure of Acalanâtha Vidyârâja, this entire portion has followed the pattern already established by the Jûhachi Dô and Kongô Kai rituals. In terms of the actions performed, the most significant departure is the result of the changes in the altar. Now, instead of only Perfumed Water for Purification, there is also Perfumed Water for Washing the Mouth of the altar hearth. Likewise, the altar hearth is purified when previously only the offerings were purified. This parallel, especially to the Kongô Kai ritual, will continue right up to the beginning of that portion of the goma which actually involves making sacrifices into the fire.

B. Construction

3. Dharma of Setting the Earthly Boundary

The practitioner now makes a inner fist (212), the fingers are interlaced and turned inwards toward the palms. The two forefingers are extended so that they touch at the tips and then the two middle fingers are hooked around the forefingers so that they also touch at their tips (182). Visualizing the power of the mudra as being directed to the five points of his body (forehead, right shoulder, left shoulder, heart and throat) the practitioner repeats the mantra NAUMAKU SHICHIRIYA

JIBIKYANAN TATAGYATANAN ANBIRAZHI BIRAZHI MAKASYA KYARA BAZIRI SATA SATA SARATEI SARATEI TAREI TAREI BIDAMANI SAN BAN ZYANI TARA MACHI SHITTA GIRIYA TARAN SOWAKA three times.

Now the hands are placed palm down. The ring finger of the right hand touches the web between the little and ring fingers of the left hand. The middle finger of the right hand touches the web between the middle and forefinger of the left hand. The ring finger of the left hand hooks over the ring finger of the right, and the middle finger of the left hand hooks over the middle finger of the right. The little fingers of both hands touch at the tips so that they are pointed up, and the forefingers do the same. The thumbs touch at the tips so that they are pointed down (357). The practitioner recites the mantra ON KIRI KIRI BAZARA BAZHIRI HORAMANDA MANDA UN PATTA three times. Each time he repeats the mantra, he forces the mudra downward sharply. He is to visualize that he is driving vajra poles into the earth, making it firm and secure. This creates an indestructible Vajra World which cannot be disturbed and which is free from evil and impure things.

He now turns the mudra so that the palms face him and points the thumbs straight up (348). The mantra ON SARA SARA BAZARA HARA KYARA UN PATTA is recited three times, while the mudra is circled horizontally, clockwise, three times. The practitioner visualizes a mass of flames

pouring out of the mudra as he circles it in front of himself. The flames become walls of interlocked three pronged vajras, surrounding the visualized world. Taking a pinch of chip incense, he offers it into the censer.

This completes the third subdivision of the rite, which in its entirety is identical to that of the Kongô Kai ritual.

4. Dharma of Endowing the Dôjô

The practitioner now visualizes the Seat of Enlightenment, which is where the Chief Deity will appear. He first makes the mudra known as the Tathagata's Fist (similar to 234, except thumb rather than forefinger is grasped[15]). Making a fist with his left hand, he holds it in front of himself with the thumb extended straight up. He then grasps the thumb inside his right fist, and presses the tip of his right forefinger to the nail of his right thumb. The visualization begins with a syllable AKU on the mandala altar. The syllable changes into a five peaked, eight columned jewelled pavilion, which is also decorated with jewelled banners. Pennants and streamers of pearl and lapis lazuli are visualized as hanging down in rows on all sides of the pavilion. In the center of the pavilion is a marvelous mandala altar, on top of which is a throne. On the seat of the throne rests the syllable KAN. This turns into a sharp sword, which then turns into the figure of Fudô Myôô (Acalanâtha Vidyârâja). His body is black and he appears very wrathful. He is seated on a

rock in the half lotus asana, dwelling in the Fire Producing Samadhi. On top of his head there are seven tufts of hair and a long braid which hangs down on the lefts side of his head. His forehead is wrinkled, like waves on the ocean. In his right hand he holds a sharp sword and in his left a coil of rope.[16] The flames arising from his body permeate the whole of the Dharmadhâtu, burning away all obscurations and defilements of both the practitioner and others. An innumerable host of saintly beings and devoted followers are visualized as surrounding Fudô Myôô on all sides. Directing the power of the mantra to the seven places (left knee, mandala altar, right knee, heart, forehead, throat and crown of the head), the practitioner recites the mantra ON BOKU KEN seven times.

Next, the practitioner makes the mudra of Mahâ Âkâsagarbha (39). From vajra añjali, the two middle fingers are laid down so that the tips are close to the knuckles of the opposite hand. This requires cupping the hands more deeply. The forefingers touch at the tips and the thumbs are held straight alongside each other inside the forefingers. The mantra ON GYAGYANAU SANBANBA BAZARA KOKU is recited once. This is followed by making the mudra of the Small Vajra Cakra (358). The two little fingers are hooked together, and the ring and middle fingers are folded into the palm. The two forefingers are hooked together and the thumbs press against the middle

phalanx of the middle fingers. The practitioner now recites the mantra ON BAZARA SYAKYARA UN ZYAKU UN BAN KOKU nine times. The first five repetitions are directed to empowering the five points of his body (forehead, right shoulder, left shoulder, heart and throat), while the last four are directed to empowering the crown of his head, all of space, the top of the altar and the Chief Deity. During the last four repetitions, the mudra is gradually lowered to the pit of the stomach and then raised so that on the last repetition it is opened at the level of his mouth.

This completes the second stage, Construction, and the fourth subdivision, the Dharma of Endowing the Dôjô. Again, the goma and the Kongô Kai rituals are almost identical for this subdivision. One exception is that in the Kongô Kai ritual, the mudra of the Small Vajra Cakra and the accompanying mantra are the third action of the next subdivision. More significant than this structural difference, however, is the difference between the two rituals in the Visualization of the Seat of Enlightenment. The Kongô Kai ritual takes as its Chief Deity the Tathâgata Mahâvairocana of the Kongô Kai mandala (Vajradhâtu mandala) and the seat of enlightenment visualized is appropriate to Mahâvairocana as the Chief Deity.[17] The goma takes as its Chief Deity Fudô Myôô (Acalanâtha Vidyârâja) and the seat of enlightenment visualized is therefore different.

C. Encounter

5. Dharma of Requesting the Deities

The practitioner now sends out a jewelled carriage in which the deities may travel to the sacrifice. Placing both hands palm up, he interlaces the lower three fingers of both hands. Extended out flat, the forefingers touch at the tips, and the thumbs are bent so as to touch the base of the forefingers (346). As the practitioner recites the mantra ON TORO TORO UN three times, he pushes the mudra away from himself, extending the thumbs, three times. He is to visualize a carriage which is richly adorned with the seven jewels being sent forth, requesting that the deities ride in it.[18] Then, the practitioner requests that the carriage return to the altar. With the same mudra, he recites the mantra NAUMAKU SHITCHIRYA JIBIKIYANAN TATAGYATANAN, ON BAZARA GINYAU KYARA SYAYA SOWAKA three times. As he does so, he draws the mudra back toward himself, bending the thumbs to touch the base of the forefingers, three times. He visualizes the carriage returning to the practice hall, where it hovers in space above the mandala altar. Now he greets the deities. Making an inner fist (fingers of both hands interlaced inwards toward the palms), he extends the right forefinger (119). He recites the mantra NAUMAKU SANMANDA BODANAN AKU SARABATAKU HARA CHIKATEI TATAGYATA KUSYA BOJISYARIYA HARI HORAKYA EI KEI KI ZYAKU once. On the three syllables EI KEI KI, he hooks the right forefinger.

Next, the practitioner makes the mudra of Trailokyavijaya (178). Turning the palms of his hands away from himself, the practitioner crosses them at the wrist, right hand on top, and hooks the little fingers together. The ring and middle fingers are curled in towards the palm and the forefingers are hooked slightly. The thumbs press against the nails of the ring and middle fingers. The practitioner beckons once with his forefingers while reciting the mantra ON BAZARA KUSYA ZYAKU once. Bringing the backs of the two forefingers together, the practitioner recites the mantra ON BAZARA HASYA UN once. Hooking the forefingers together and lowering the mudra so that the wrists separate, the practitioner recites the mantra ON BAZARA SOBOTA BAN once. Raising the hands so that the wrists are together, the practitioner shakes the mudra on the syllable AKU as he recites the mantra ON BAZARA BESYA AKU once.

He then extends the fingers and cups the hands slightly. As he recites the mantra ON BAZARA TARA TOSYA KOKU once, he claps his hands on the syllables TO, SYA and KOKU. The first two claps are soft and the third is loud.

This completes the fifth subdivision, Dharma of Requesting the Deities. The first two actions are identical in the Jûhachi Dô, Kongô Kai and goma rituals. The third action is identical with that of the Taizô Kai ritual, and the fourth is identical with the closing action of the fifth subdivision of the Kongô Kai ritual.

6. Dharma of Sealing the Dôjô

Again making the mudra of Trailokyavijaya, the practitioner recites the mantra ON SONBA NISONBA UN GYARIKANDA GYARIKANDA UN GYARIKANDA HAYA UN ANAUYA KOKU BAGYABAN BAZARA UN PATTA once, while circling the mudra clockwise three times. Repeating the mantra a second time, he circles the mudra counter-clockwise three times. Repeating the mantra a third time, he holds the mudra still in front of himself. With the first repetition, he is to visualize all demons being driven out of the ritual enclosure. The second repetition is visualized as creating a sphere of fire around the ritual enclosure, and on the third repetition, the practitioner is to empower the four places of his body: heart, forehead, throat and crown of the head.

Now the practitioner makes a mudra similar to that with which he constructed the wall of interlocked three pronged vajras surrounding the ritual enclosure above. It is, however, turned flat so that the palms are facing down. The practitioner rotates it clockwise three times, repeating the mantra ON BISOHORATA RAKISYA BAZARA HANZYARA UN PATTA three times. This action is visualized as creating a net of vajras above and all around the ritual enclosure. This protects the practitioner from attack or interference from any source outside the ritual enclosure, thus he can rest easy both mentally and physically, making it easier for him to attain samadhi.

The practitioner now turns both hands palm up, places the right one on top of the left, and extends the thumbs straight up. As he recites the mantra ON ASANMAGINI UN PATTA three times, he circles the mudra clockwise three times. Numberless flames are visualized as pouring out of this mudra, first encompassing the practitioner himself and then encircling the wall of interlocked three pronged vajras encircling the ritual enclosure. Now he forms an inner fist, extends the two middle fingers so that they are straight and touch at the tips, extends the forefingers so that they hook around the back of the middle fingers but do not touch them, and presses the thumbs against the base of the forefingers (170). Circling the mudra clockwise three times, he recites the mantra ON SYOGAREI MAKA SAMAEN SOWAKA three times.

This completes the sealing of the boundary of the ritual enclosure. The four actions of this subdivision are identical with the sequence found in the Kongô Kai ritual, the Jûhachi Dô lacking the fourth and using a simpler mudra for forming the vajra net. The Taizô Kai ritual employs a different action for removing the demons and inserts the Offerings of Greeting (see below) and two other actions into this subdivision, but it closes with the same three actions as do the Kongô Kai and goma.

7. Dharma of Pûjâ Offerings

The practitioner begins making the pûjâ offerings

with the Offerings of Greeting: perfumed water, lotus thrones and music. He picks up the first cup to the right of the censer by grasping the saucer beneath it between the thumb and middle finger of his right hand. He gently waves it clockwise through the incense three times and then makes the mudra of holding a flower with his left hand. This is done by turning the left hand palm up, extending the little, ring and middle fingers straight out, and bringing the tips of the forefinger and thumb together. He then places the cup and saucer in the palm of his left hand. With his right hand he makes the mudra of Fudô's Sword (236) by turning the right hand palm down, extending the middle and forefingers straight out, curling the little and ring fingers in toward the palm and pressing on their nails with the thumb. This mudra is waved from left to right over the cup three times while the practitioner recites the mantra NAUMAKU SANMANDA BAZARA DAN KAN three times.[19] The practitioner then makes the mudra of holding a flower with his right hand and brings the two hands together under the cup and saucer. Holding the cup and saucer in this way he first recites the mantra ON BAZARA DAGYA TA UN once and the following gatha once.

> With empowered water, pure in nature
> I wash the undefiled body of Dharma-nature;
> I desire to save without exception
> all beings in all realms;
> I desire to speedily attain
> the Samaya of the Chief Deity,
> that He may soon appear before me,
> that I may search out siddhi.(20)

The practitioner is to imagine that, by offering this purified perfumed water to the Chief Deity, all of his own defilements will be washed away and the karmic actions of his body, speech and mind will be cleansed. Grasping the further edge of the cup with the thumb and forefinger of his right hand, he taps the inner rim of the saucer with the cup three times. He then pours out the water into the saucer, about a third of it each of three times. The cup is set back into the saucer and the two are returned to its place on the mandala altar, using the thumb and forefinger of the right hand as when they were picked up.

Having washed the feet of the deities, the practitioner next offers them a place to sit. He makes the mudra of the eight petalled lotus by arching the fingers of both hands backwards, and bringing the two hands together so that they meet at the base of the palm, and so that the thumbs and little fingers of both hands are aligned. He recites the mantra ON KYAMARA SOWAKA once, visualizing countless vajra lotuses flowing out of the mudra and becoming countless vajra lotus thrones for the host of deities to use.

Next, he offers them music. Taking the five pronged vajra in his right hand, he reaches behind the vajra bell and grasps the bell so that the five pronged vajra crosses the bell's handle horizontally. Bringing the two towards himself, he grasps the bell with his left hand and rests

it on his left hip. Repeating the syllable UN three times, he shakes the five pronged vajra three times. Next, as he recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKARA SYADA SOWATAYA UN TARATA KAN MAN once, he circles the five pronged vajra counter-clockwise three times. Repeating the mantra a second time, he circles the vajra clockwise three times. He then places it at his right hip.

Lifting the bell with his left hand, the practitioner brings it up next to his left ear. The bell is tilted so that the clapper rests on the further edge, the side closest to the mandala altar. The practitioner begins with triple rings which are produced by bouncing the clapper on the further edge once, swinging it out to strike the closer edge and then swung back to strike the further edge again. Ten triple rings are made, and on each one the practitioner recites the mantra ON BAZARA GENDA TOSYA KOKU. As the triple rings progress, their tempo increases. While performing these the practitioner visualizes the first five as ringing at his left ear, the next three at his heart and the last two at his forehead. Completing the triple rings, the practitioner continues ringing the bell by just bouncing the clapper on the further edge for about five to ten more rings, still increasing the tempo. He then lowers the bell to his left hip, and after just a moment returns it to the vajra plate. The five pronged vajra is then returned to its

place on the vajra plate as well.

The practitioner now makes the Wisdom Fist mudra, which is the mudra of Mahâvairocana (234).[21] Making a fist with his left hand, he extends the forefinger straight up. Grasping his left forefinger with his right hand, he makes a vajra fist with his right hand. He now recites the mantra of Mahâvairocana, ON BAZARA DADO BAN, once.

Now the practitioner makes the mudras and recites the mantras of the five pûjâ offerings.[22] First is powdered incense. Holding up his right hand at shoulder level with the palm away from himself, the practitioner folds the thumb into the palm and grasps the wrist with his left hand (238). He then recites the mantra NAUMAKU SANMANDA BODANAN BISYUDA GENDO DOBA BAYA SOWAKA once. Next, the offering of flowers, for which he makes an inner fist which he opens so that the forefingers touch at the tip and the thumbs are pointed away from himself (163). He recites the mantra NAUMAKU SANMANDA BODANAN MAKA MAITARIYA BYUDOGYATEI SOWAKA once. The third offering is burning incense. Holding his hands flat, palm up, he points the little, ring and middle fingers straight up and joins them back to back. The forefingers touch at the tip, and the thumbs are held in line with the forefingers. The mantra NAUMAKU SANMANDA BODANAN DARAMA DADOBADO GYATEI SOWAKA is recited once. Next, food is offered with the bowl mudra (161). The two hands are cupped and held together along

their outer edge. The practitioner recites the mantra NAUMAKU SANMANDA BODANAN ARARA KYARARA BARIN DADABI BARIN DADEI MAKA BARI SOWAKA once. The fifth offering is of lights. Folding the little and ring fingers of his right hand in toward the palm, the practitioner holds his thumb against their nails. Holding the mudra at shoulder height, he points his right middle finger straight up and touches the back of it with the tip of his right forefinger. He recites the mantra NAUMAKU SANMANDA BODANAN TATAGYATA ARASHI SOHARANDA BABASANAU GYAGYANAU DARIYA SOWAKA once.

Completing this, the practitioner now makes the material pûjâ offerings. Powdered incense is offered by picking up the second cup to the right of the censer in the same fashion as described above for the perfumed water. The same mudras and mantra are used as previously described, up to the point where the two hands are brought together under the saucer. The practitioner then simply lifts the cup and saucer slightly toward the Chief Deity and recites the mantra ON once. It is then returned to the mandala altar as previously described. The offering of flowers is made in the same way, using the third cup to the right of the censer. However, before returning it to the mandala altar, the practitioner takes three of the five leaves out of the cup and places them on the altar just on the further side of the place from which the cup and saucer came. The leaves are taken between the nail of

the right forefinger and the tip of the middle finger. The first one is the center one of the five, the second is the one to left of it (from the viewpoint of the practitioner) and the third is to the right.[23] They are placed on the altar in an equilateral triangle, the base of which is towards the practitioner. The first one is placed at the left base corner (from the viewpoint of the practitioner), the second one is placed at the apex of the triangle and the third is placed at the right base corner. The practitioner then takes the cup between his thumb and middle finger, and turns it clockwise in one twist until the leaf which had been on the far left is now closest to the Chief Deity. The cup is then returned to its place on the mandala altar.

Next, burning incense is offered. The practitioner picks up the incense burner and, except for waving it through the incense smoke, proceeds in just the same way as he offered the powdered incense. The offering of food is made without picking up the cup containing rice. It is empowered when it is put on the mandala altar in preparation for the ritual. Now, the practitioner simply makes the mudras and recites the mantras as if it were in his palms. He should gaze at the material offering of rice while performing the empowerment, but otherwise proceed as normal. Similarly, lights are offered without picking up the candle or candlestick. Gazing at the candle flame, the practitioner performs the empowerment,

with his hands in the proper mudras. Then, he makes a vajra fist with his left hand and places it at his left hip. With his right hand he makes the same mudra as described above for the mudra and mantra offering of lights. He recites the syllable ON once, as usual.[24]

The next step of the ritual is for the practitioner to recite the Hymn in Praise of the Four Wisdoms and the Hymn in Praise of Fudô Myôô. Folding his hands into the vajra añjali mudra he first recites ON BAZARA SATOBA SOGYARAKA BAZARA ARATAN NAUMA DOTARAN BAZARA TARAMA KYAYATAI BAZARA KYARAMA KYAROHANBA, and then NAUMAKU SARABA BODA BOJI SATOBANAN SARABA TARA SOGU SOBIDA BIJARA SHIBEI NOBO SOTO SEI SOWAKA, each once.

Continuing to hold the vajra añjali mudra, he makes the mudra of universal offering by bringing the tips of his forefingers together and aligning the thumbs straight alongside each other. He then recites the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN once. This mantra is described as producing a vast rain of innumerable offerings which shower down on all the Tathâgatas in all the Buddha Lands. Such an offering obtains for the practitioner unlimited merits, longevity, continual rebirth from a lotus in the midst of a great assembly of Tathâgatas, and attainment of the Five Supernormal Powers. Then returning his hands to the vajra añjali mudra, he recites the stanza:

> By the power of my merits,
> the power of realizing identity with the Tathâgatas,

and the power of my Dharma essence,
I abide in the Universal Pûjâ.(25)

With his hands still in vajra añjali, the practitioner now recites the Brief Aspirations:

> May I extend the Universal Offerings to the Buddha Mahavairocana. Especially I transfer the offerings to the deities of both Mandalas, all the multitude of deities, and the heavenly Devas protecting the Dharma. By virtue of these marvelous offerings, arranged here, They gladly accept my offerings and protect their disciple (me). Through extinguishing all my inauspicious things, increasing my merit and length of years, and receiving perpetual joy and happiness, my endless vow will be fulfilled and perfected.(26)

Still retaining the vajra añjali mudra, he now pays homage to the Buddhas, by reciting the following:

Homage to the Buddha, Mahâvairocana
Homage to the Buddha, Jewelled Banner
Homage to the Buddha, Fully Opened Lotus Flower
Homage to the Buddha of Unlimited Life
Homage to the Buddha, Heavenly Drum, Sound of Thunder
Homage to the Universally Auspicious One
Homage to Manjusri
Homage to Him who Perceives the Sounds of the World
Homage to Maitreya
NAUBO ARIYA ASYARANAUDA BIJA ARANJA
NAUBO BANZARA SONBANI BIJA ARANJA
NAUBO BANZARA GUNDARI BIJA ARANJA
NAUBO BANZARA ENMANTAKUKYA BIJA ARANJA
NAUBO BANZARA YAKUSYA BIJA ARANJA
Homage to all Buddhas of the Most Compassionate Garbha-Store Realm
Homage to all Buddhas of the Vajradhâtu.(27)

This completes the third of the five parts, Encounter, and the seventh of the nine subdivisions, Dharma of Pûjâ Offerings. Again, this section is almost entirely identical with the same section as found in the preceding rituals of the Shido Kegyô, particularly the Kongô Kai ritual. One significant difference is that

where in the Kongô Kai ritual each member of the entire Karma Assembly[28] of the Vajradhâtu mandala is individually called with a mantra and mudra, in the goma only the mantra and mudra of Mahâvairocana are used, as if the whole assembly were being called in summary with this one action. A second difference is that the goma employs the symbolic offerings, that is, the mudra and mantra of the five pûjâ offerings, which previously only appeared in the Taizô Kai ritual. These correspond identically with the five material pûjâ offerings. The Kongô Kai ritual, in its latter offerings sequence (following Identification) also uses symbolic offerings of mudra and mantra, and while there is a certain amount of overlap, they do not correspond identically with the material offerings. There are eight of these symbolic offerings made in the latter offerings of the Kongô Kai ritual: Happiness, Flower Crowns, Song, Dance, Burning Incense, Flowers, Lights, and Powdered Incense. The third significant difference is the inclusion of the Hymn in Praise of Fudô Myôô along with the Hymn in Praise of the Four Wisdoms. The only other significant difference is the inclusion of the mantras at the end of the homage to the Buddhas. These five are the Five Great Kings of Light and their mantras are only previously found included in the homage to the Buddhas performed in the Taizô Kai ritual. Both of these last two differences point to the importance of Fudô Myôô for the goma.

D. Identification

8. Dharma of Recitation

Making the vajra añjali mudra, the practitioner bends his forefingers so that they touch the back of the middle finger at the last joint. The two little fingers touch each other at the tips, rather than crossing, and the thumbs are alongside each other, touching the inside of the middle finger at the lower joint. Holding this mudra in front of himself, he recites the mantra NAUBO BAGYA BADO USYUNISYA, ON RORO SOBORO ZHINBARA CHISYUTA SHITTA ROSYANI SARABA RATA SADANIEI SOWAKA seven times. He then recites the mantra five more times, empowering the five places of the body (forehead, right shoulder, left shoulder, heart and throat). He repeats the mantra once more, and then circling the mudra clockwise in front of his face three times repeats the mantra three more times. The total number of repetitions is fourteen.

He next makes the mudra of Amitabha's Samadhi (329) by interlacing the little, ring and middle fingers of both hands, placing his hands palm up on his lap, touching the forefingers together back to back, and holding the tips of the thumbs to the tips of the forefingers.[29] He then recites the following:

> I have now become the Tathâgata Mahâvairocana, adorned with the perfection of all merits, and I sit in the mandala surrounded by a multitude of saintly beings. Those beings already awakened in like manner sit in the mandala, and directly face me. The deity enters into my person, empowering and protecting me, and gives me the ultimate benefit; I enter into the

> person of the chief deity, where I revere and honor Him, making offerings to Him, and it is herein that I truly awaken to, and attain to, all of His qualities. I am one with the deity: there is no duality existing.(30)

The practitioner now makes a circle with his thumb, and ring and little fingers of both hands by folding the little and ring fingers in toward the palm and pressing on their nails with the ball of his thumb. The middle and forefingers are extended straight out together. Turning the left hand palm up and the right palm down, he inserts the two extended fingers of his right hand into the circle formed by his left hand. This mudra is the Sword of Wisdom inside the Scabbard of Samadhi (236). With this mudra he performs the Empowerment of the Chief Deity. Placing the mudra on his left hip, the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARATA UN KAN MAN seven times. He then draws the Sword out of the Scabbard and places the Scabbard to the right side of his chest, palm up. As he performs each of the following actions, he recites the mantra given above. The Sword is revolved counter-clockwise three times, clearing the ritual enclosure of demons and other hindrances. Then the Sword is revolved clockwise three times, sealing the ritual enclosure. The Sword is pointed to each of the four cardinal directions represented on the mandala altar, then to the four intercardinal directions, and finally to the zenith and nadir. Bringing the Sword to his chest, so that the two

hands cross at the wrist, the practitioner finally empowers the five places of the body. The mantra is repeated a total of twenty-eight times.

Now the practitioner makes the mudra of the single pronged vajra (111). Starting from an inner fist, he extends the two forefingers to touch at the tips and inserts the thumbs so that they touch the first joint of the ring fingers. Holding this mudra, he recites the mantra of the Fire Realm, NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKA ROSYADA DEN GYAKI GYAKI SARABA BIKINAN UN TARATA KAN MAN, three times.

Making an offering of chip incense, he proceeds to the Empowerment of the Ojuzu. First, the practitioner picks up the ojuzu from the left table by grasping the head bead with his right hand. Stringing the head bead over his left forefinger with the tassle hanging into the palm, the ojuzu is coiled three times and the lower tassles are turned into the palm as well. The ojuzu is then placed in the palm of the right hand so that the head bead is on top. It is circled through the incense smoke clockwise three times. The ojuzu is then transferred from hand to hand three times: right to left, left to right and right to left. The hands are brought together so that the ojuzu is between the palms and then they are brought up close to the practitioner's chest.

The practitioner recites the mantra ON RAN SOWAKA three times, and then the mantra ON BEIROSYANAU MARA

SOWAKA three times. Grasping the mother bead between his two middle fingers, the practitioner allows the ojuzu to fall out from between his palms. He then takes the mother bead between the thumb and forefinger of his left hand, and loosely grasping the small beads with the thumb and forefinger of his right hand he extends his left hand out and away from himself. As he does this, he recites the mantra ON BAZARA GUKYA ZYAWA SAN MA EI UN once. Letting go with his left hand, he turns the ojuzu around in his right hand. He then grasps the large bead which is now in his right hand with the thumb and forefinger of his left hand and repeats the action and mantra. He then performs the action and mantra a third time.

By taking the mother bead between the thumb and forefinger of his right hand and the other large bead between the thumb and forefinger of his left hand, the practitioner forms the Teaching Mudra (245) by extending the middle, ring and little fingers upwards in a slight curve.[31] Counting on the ojuzu, the practitioner now performs the Primary Recitation, reciting the mantra NAUMAKU SANMANDA BAZARA DAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN one hundred times.[32] The first seven repetitions are performed in this manner, while the balance are performed by bringing the hands down so that the ojuzu runs across the palms. When counting with the ojuzu, it is the practice in Shingon to count from the mother bead in the right hand to the opposite large bead,

then to reverse the ojuzu so that completing the circuit means returning across the same beads one has already counted, back to the mother bead.

The practitioner now performs tha Empowerment of the Chief Deity a second time, and follows this with a second performance of the single pronged vajra with its mantra. Making the mudra of Amitabha's Samadhi, the practitioner next performs the Visualization of the Aksara Cakra. With the diagram of the Aksara Cakra in front of himself (see Appendix Six) the practitioner recites the following:

> In the syllable AN there is no dharma that arises; thus in the syllable BAN words and speech cannot be grasped. Because in the syllable BAN words and speech cannot be grasped, in the syllable RAN defilements cannot be grasped. Because in the syllable RAN defilements cannot be grasped, in the syllable KAN causes and their karma cannot be grasped. Because in the syllable KAN causes and their karma cannot be grasped, in the syllable KEN the sameness of space (i.e., the emptiness of distinctions) cannot be grasped. Because in the syllable KEN the sameness of space cannot be grasped, in the syllable KAN causes and their karma cannot be grasped. Because in the syllable KAN causes and their karma cannot be grasped, in the syllable RAN defilements cannot be grasped. Because in the syllable RAN defilements cannot be grasped, in the syllable BAN words and speech cannot be grasped. Because in the syllable BAN words and speech cannot be grasped, in the syllable AN there is no dharma that arises.(33)

Following this, the practitioner performs the Empowerment of the Chief Deity a third time, and a third performance of the single pronged vajra and its mantra. He is then ready to begin the Secondary Recitation.

Counting on the ojuzu, the practitioner first recites the mantra of the Buddha Locana, NAUBO BAGYA BADO

USYUNISYA ONRORO SOBORO ZHINBARA CHISYUTA SHITTA ROSYANI SARABA RATA SADANI EI SOWAKA, twenty-one times. The second mantra recited is that of Mahâvairocana of the Garbhadhâtu, A BI RA UN KEN, which is recited one hundred times. This is followed by the mantra of the Fire Realm, NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKAROSYADA KEN GYAKI GYAKI SARABA BIKIMAN UN TARATA KAN MAN, recited one hundred times. Then the Compassionate Salvation mantra, NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN, is recited one thousand times.

To this point in the ritual the goma and the previous rituals of the Shido Kegyô show a high degree of similarity. The differences appear to be relatively minor, largely resulting from the use of Fudô Myôô rather than Mahâvairocana as the Chief Deity. However, following the recitation of the Compassionate Salvation Mantra, one of the mantras associated with Fudô Myôô, the goma begins its unique ritual activities. The Fudô Myôô Soku Sai Goma used in the Shido Kegyô has five parts, that is there are five distinct sets of offerings made. Gomas having fewer and more parts are also known: gomas having one through seven parts, and even a nine part goma are identified by Toganoo.[34] The Fudô Myôô Soku Sai Goma is based on Kûkai's *Sokusai Shidai* (息災次第), as modified by Ningai (仁海, A.D. 951 to 1046).[35] Ningai based his modifications on the the twelfth chapter of the *Huan hua*

wang to yu ch'ieh chiao shih fen nu ming wang to ming kuan hsiang i kuei ching (幻化網大瑜伽教十忿怒明王大明觀想儀軌經 T. 891, K. 1210). The five sets of offerings made in the Fudô Myôô Soku Sai Goma are to Ka Ten (Agni), the Lord of the Assembly (Prajña Bodhisattva), Fudô Myôô (Acalanâtha Vidyârâja), the Celestial Deities and the Earthly Deities.

8G. Entering the Goma Ritual

The practitioner now takes the ojuzu in his left hand, where he will hold it until he resumes the Secondary Recitation. Making the Wisdom Fist mudra[36] (234), he recites the mantra ON BAZARA DATO BAN four times. He then makes the Single Pronged Vajra mudra and recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN five times. The first empowers Mahâvairocana, and the second empowers Fudô Myôô, the Chief Deity.

The practitioner now makes the Dharmadhâtu Samadhi mudra (328) by placing his left hand palm up on his lap and his right hand palm up in the palm of his left hand. The thumbs are brought together at the tips.[37] The practitioner now performs the visualization of the unity of the mouth of the altar hearth, the mouth of the deity and his own mouth. This identification of the three is the inner goma, which is central to the Tantric Buddhist rationale for performance of the goma.[38] He visualizes the Heart of the Tathâgata as the True Aspect of Reality,

which is the Fire of Wisdom of the Dharmakaya. The body of the Tathâgata is the altar hearth, the mouth of the Tathâgata is the mouth of the altar hearth, and the fire (which will be lit) in the altar hearth is the Heart of the Tathâgata, the Fire of Wisdom of the Dharmakaya, the True Aspect of Reality. Next the practitioner visualizes the Fire of Wisdom to be present within his own body, that it is identical with the Fire of Wisdom in the Heart of the Tathâgata, and that his own mouth is identical with the mouth of the Tathâgata and with the mouth of the altar hearth. The practitioner upon completing this visualization folds his right sleeve up over his head.

Moving the incense burner to the near left corner of the mandala altar, the practitioner places the vessel containing mustard seeds where the censer had been. Picking up the single pronged vajra in his right hand, he empowers the mustard seeds with the mantra of the Fire Realm, NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEIBYAKU SARABA TARATA SENDA MAKAROSYADA KEN GYAKI GYAKI SARABA BIKINAN UN TARATA KAN MAN, repeated seven times as he moves the vajra over the mouth of the vessel. Still holding the single pronged vajra in his right hand, he takes a pinch of mustard seeds and casts it to the north-east corner of the mandala altar, repeating the mantra once. Proceeding counter-clockwise, he repeats this action and mantra for each of the eight cardinal and intercardinal directions, and then twice more for the

zenith and nadir. The vessel is returned to its original position.

The mudra of Agni (237) is made by holding the right hand at shoulder level with the four fingers extended straight up and the thumb folded into the palm. The wrist is grasped by the left hand. The practitioner recites the mantra ON AGYANAU EI SENJIKYA SOWAKA four times, empowering the four places of the body (heart, forehead, throat and crown of the head), and then recites the mantra another hundred times.

The regular pûjâ offerings on the left are moved to form a triangle in the near left corner of the mandala altar, and the cups containing ball incense, chip incense and cut flowers are placed in a triangle in the area where the regular pûjâ offerings had been. Next, picking up the five pronged vajra, the practitioner picks up the vajra bell with it in the same way as described above at the ringing of the bell. The bell is moved to the left table, where the cup containing ball incense had been, and the five pronged vajra is put down in front of it. He now picks up the three pronged vajra with his left hand. He will hold it in his left hand together with the ojuzu during all five of the fire offerings, that is, until resuming the Secondary Recitation. The one pronged vajra is turned straight on the vajra plate, where it will remain until the resumption of the Secondary Recitation.

Now the three cups of regular pûjâ offerings on the

right are moved to form a triangle in the near right corner of the mandala altar. The cups containing incense for the deities and sesame seeds are placed on the mandala altar where the regular pûja offerings on the right had been. The bundle of twenty-one pieces of kindling is opened and placed on the vajra plate with the bases of the sticks facing the practitioner, and the bundle of thirty-six pieces is opened, but left on the right table. Using the tongs, the practitioner now lays the kindling for the first fire. The first piece is laid in the center of the altar hearth with its base facing the practitioner. The second piece goes on the left, with its base pointed away from the pracitioner. The third is on the right, its base pointed toward the practitioner. The fourth is on the far side, crossways, with its base to the practitioner's left. The fifth piece is on the near side, crossways, with its base to the practitioner's right. This completes the first layer, and a second layer is formed by placing six pieces from left to right, all with their bases facing the practitioner.

Taking a piece of sap wood in the tongs, the practitioner lights it from the candle on the right. The burning sap wood is then placed under the kindling at the near right corner. Putting down the tongs, the practitioner picks up the fan. He visualizes the syllable KAN on the surface of the fan and then fans the flames three times, reciting the mantra ON BOKU ZHINBARA UN each

time. Taking up the inner sanjô in place of the fan, the practitioner next purifies the fire by sprinkling it with Perfumed Water for Purification three times, reciting the mantra ON KIRI KIRI BAZARA UN PATTA each time. Putting the inner sanjô back in its place, the practitioner takes the three pronged vajra in his right hand and empowers the fire by waving the vajra back and forth towards the fire three times, reciting the mantra ON KIRI KIRI BAZARA UN PATTA each time.

Replacing the three pronged vajra in his left hand, the practitioner now makes the mudra of Amitabha's Samadhi. In his heart, he visualizes a moon cakra on the surface of which is the syllable RAN. The syllable changes into a red, triangular fire cakra. The practitioner's entire body becomes the fire cakra and then is visualized as transforming into the body of Agni. His body is white, he has four arms and flames surround him on all sides. This body expands to fill the whole of the Dharmadhâtu. Taking a flower (cluster of shikimi leaves) in his right hand, the practitioner recites the mantra ON AGYANAU EI SENJIKYA SOWAKA over it once and tosses it to the center of the kindling in the altar hearth. Again folding his hands into the mudra of Amitabha's Samadhi, the practitioner is to visualize the flower going down into the center of the altar hearth, where it is transformed into a lotus throne. On this throne appears the syllable RAN, which transforms into a wish-fulfilling

jar. The jar in turn transforms into the body of Agni, which is white in color with four arms. The upper right hand is making the Bestowing Fearlessness mudra while his lower right is holding an ojuzu. His upper left hand holds a staff and his lower left holds a pitcher.[39]

Making the mudra of Agni once again, the practitioner recites the mantra ON AGYANAU EI SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA once. On the three syllables EI KEI KI, he bends his right forefinger, beckoning Agni. Then on the syllables ZYAKU, UN, BAN and KOKU he makes the mudras of the Four Vidyas. Folding in the middle and ring fingers of both hands, he presses on their nails with his thumbs. The little and forefingers are extended and slightly curved. On ZYAKU he makes the mudra of Trailokyavijaya (178) by crossing the hands at the wrist, right hand closer to himself, and hooks the little fingers together so that the hands are back to back. On UN he touches the backs of the forefingers together. On BAN he hooks the forefingers together, and on KOKU he shakes the mudra slightly. As he does this he is to mentally request the Deva Agni to come out of the mandala and to join with the Deva Agni who has been visualized in the center of the altar hearth.[40]

Making the vajra añjali mudra, the practitioner recites the stanza:

> I but desire that the Deva Agni
> descend to this seat.
> May he in his compassion accept

the marvelous pûjâ offering of the Goma.(41)

Taking up the outer sanjô, the practitioner now touches it into the Perfumed Water for Washing the Mouth. Lifting the sanjô, he inserts it straight into the altar hearth, reciting the mantra ON BARADA BAZARA DAN once. He repeats this action a total of three times, visualizing that he is washing the mouth of the deity. Putting down the sanjô, he again forms the vajra añjali mudra and recites the stanza:

> Most sincerely do I offer up
> this perfumed water for washing out the mouth.
> I but desire that the Deva Agni
> accept this Goma
> and may he perfect all Siddhi.(42)

The practitioner now offers three pinches of zukô incense, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA each time. Making the mudra of Amitabha's Samadhi, the practitioner visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of pûjâ offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Srâvakas and worldly deities. Forming the vajra añjali mudra, the practitioner recites the stanza:

> Now do I present
> the marvelous pûjâ offering of <u>zukô</u>.

I but desire that the Deva Agni
accept this Goma,
and may he perfect all Siddhi.(43)

Next, the practitioner picks up the two oil ladles, taking the large one in his left hand and the small one in his right. Holding the large ladle over the vessel containing the sesame oil, he dips the small ladle into the oil and then pours it into the large ladle, stroking the edge of the small ladle down the length of the large as he does so. He does this three times and then pours the oil into the fire by lifting the large ladle so that the oil flows over the front lip of the ladle. He recites the mantra ON AGYANAU EI SENJIKYA SOWAKA as he makes the offering of oil. He then repeats the entire action twice more. Again dipping the small ladle into the oil, he offers this directly into the fire, unaccompanied by any mantra, and pouring the oil over the left edge of the ladle. He repeats this second offering of oil twice more. Making the mudra of Amitabha's Samadhi, the practitioner visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of pûjâ offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Śrâvakas and worldly

deities. Forming the vajra añjali mudra, the practitioner recites the stanza:

> Now do I present
> the marvelous pûjâ offering of oil.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(44)

Now the practitioner takes up three pieces of wood from the twenty-one pieces on the vajra plate. Holding all three in his right hand, he takes one between his fingers and motions over the oil as if dipping both ends into the oil. He then throws it underhanded into the altar hearth, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA once. He then does this two more times. Making the mudra of Amitabha's Samadhi, the practitioner visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Śrâvakas and worldly deities. Forming the vajra añjali mudra, the practitioner recites the stanza:

> Now do I present
> sticks of wood for the Goma.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(45)

With the small ladle for offering food and grains, the practitioner now scoops up an offering of rice from the closer bowl and pours it into the altar hearth, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA once. He does this twice more, then makes the mudra of Amitabha's Samadhi. The practitioner visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of pûjâ offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Śrâvakas and worldly deities. Forming the vajra añjali mudra, the practitioner recites the stanza:

> Now do I present
> the marvelous pûjâ offering of food.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(46)

With the small ladle for offering food and grain, the practitioner scoops up an offering from the bowl containing the five cereal grains. He pours this into the flames as he recites the mantra ON AGYANAU EI SENJIKYA SOWAKA once. Doing this twice more, he makes a total of three offerings. Making the mudra of Amitabha's Samadhi, the practitioner visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the

surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of pûjâ offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Śrâvakas and worldly deities. Forming the vajra añjali mudra, the practitioner recites the stanza:

> Now do I present
> the marvelous pûjâ offerings of the five cereal grains.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(47)

Now the practitioner makes three offerings of cut flowers. Taking a pinch with his right hand, he throws it into the flames, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA each time he makes an offering. Making the mudra of Amitabha's Samadhi, the practitioner visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of pûjâ offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Śrâvakas and worldly deities. Forming the vajra añjali mudra, the practitioner

recites the stanza:

> Now do I present
> the marvelous pûjâ offering of flowers.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(48)

Now he takes three balls of incense in his right hand and as he throws each one into the altar hearth he recites the mantra ON AGYANAU EI SENJIKYA SOWAKA once. Making the mudra of Amitabha's Samadhi, the practitioner visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of pûjâ offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Śrâvakas and worldly deities. Forming the vajra añjali mudra, the practitioner recites the stanza:

> Now do I present
> the marvelous pûjâ offering of these balls of
> incense.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(49)

The next offering is of sankô incense. The practitioner takes three pinches of sankô incense with his right hand and throws them into the altar hearth, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA each time. Making the mudra of Amitabha's Samadhi, the practitioner

visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of pûjâ offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Śrâvakas and worldly deities. Forming the vajra añjali mudra, the practitioner recites the stanza:

> Now do I present
> the marvelous pûjâ offering of incense.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(50)

Again he picks up the large and small ladles and makes a single offering with each one in the same manner as he did before. Although he only makes a single offering with the large ladle this time, he still recites the mantra ON AGYANAU EI SENJIKYA SOWAKA three times. Making the mudra of Amitabha's Samadhi, the practitioner visualizes the offering entering into the mouth of the Deva Agni. The offering goes directly to the surface of the lotus in the Deva Agni's heart. It is transformed there into the most pure and marvelous pûjâ offerings which then permeate the whole of the Deva Agni's body. These offerings emerge from the hair follicles on the surface of his skin, becoming endless clouds and oceans of

pûja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Śrâvakas and worldly deities. Forming the vajra añjali mudra, the practitioner recites the stanza:

> Now do I present
> the marvelous pûjâ offering of oil.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(51)

Making the vajra añjali mudra, the practitioner recites the mantra of Universal Pûjâ: ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN once. Next, he recites the Stanza to the Three Powers:

> By the power of my merits,
> the power of realizing identity with the Tathagata,
> and the power of my Dharma essence,
> I abide in the Universal Puja.(52)

He then repeats the stanza:

> Most sincerely do I offer up
> the marvelous pûjâ offering of the Goma.
> I but desire that the Deva Agni
> may in his compassion accept
> and protect his disciple,
> and may all Siddhi be perfected in me.(53)

Taking up the outer sanjô, the practitioner now touches it into the Perfumed Water for Washing the Mouth. Lifting the sanjô, he inserts it straight into the altar hearth, reciting the mantra ON BARADA BAZARA DAN once. He repeats this action a total of three times, visualizing that he is washing the mouth of the deity.

Next, the practitioner takes a cluster of leaves from the right table and recites the mantra ON AGYANAU EI SENJIKYA SOWAKA over it once. He tosses it to the far

right corner of the mandala altar, visualizing that it goes to the mandala, where it is transformed into a lotus throne. Again making the mudra of the Deva Agni, the practitioner this time folds down the ring finger towards the palm and touches the nail of the ring finger with his thumb. On each of the last three words of the mantra, that is on the words GESSYA GESSYA BOKU, he extends his right forefinger outwards. As he recites the mantra ON AGYANAU EI GESSYA GESSYA BOKU once, he visualizes that the Deva Agni in the altar hearth returns to his place in the mandala. Again making the vajra añjali mudra, he states:

> I but desire that the Deva Agni
> return to his original seat.(54)

This completes the first set of offerings, the section of the ritual directed to the Deva Agni.

The next set of offerings is for the Lord of the Assembly, who in the Chûin Ryû tradition is identified as Prajña Bodhisattva.[55] With very few differences, this section follows closely the organization of the offering to the Deva Agni.

First, the altar hearth must be purified to prepare for the new deity. Using the inner sanjô and the Perfumed Water for Purification, the practitioner sprinkles the altar hearth three times, reciting the mantra ON KIRI KIRI BAZARA UN PATTA each time. Next, the practitioner empowers the karma as he did at the beginning of the ritual, right after empowering the pûjâ offerings in the Dharma of Samantabhadra's Vows.

Then, the practitioner washes the mouth of the altar hearth, using the outer sanjô and the Perfumed Water for Washing the Mouth. Touching the tip of the sanjô into the water, he then circles the mouth of the altar hearth clock-wise, reciting the mantra ON BARADA BAZARA DAN once. He then repeats the action twice more. Both this action and the next were also done at the beginning of the ritual, right after the purification of the pûjâ offerings. The next action is to empower the altar hearth, which is done in exactly the same way it was at the beginning of the ritual.

Performance of these actions at the beginning of the goma indicates a modification of the ritual structure when the five goma offerings are embedded into the Kongô Kai ritual. Each set of offerings has the same basic structure. When this structure is joined with the Kongô Kai, these initial actions for the first set of offerings (for the Deva Agni) are moved up to join the same sort of actions performed at the beginning of the Kongô Kai ritual.

The goma now continues with the addition of kindling to the fire. The practitioner takes four pieces from the bundle of thirty-six on the right hand table and arranges them in a square in the altar hearth, using the tongs. The first is on the left with the base facing the practitioner, the second on the right with the base facing away from the practitioner, the third crossways on the far

side with its base to the practitioner's left and the fourth is crossways on the near side with its base to the practitioner's right.

The practitioner now proceeds as he did in the goma offering to the Deva Agni, fanning the flames, purifying the fire, and empowering the fire. This leads him to requesting the presence of the deity, which is similar to the request made in the previous set of offerings, but modified so that it is appropriate to Prajña Bodhisattva.

After empowering the fire, he takes the three pronged vajra in his left hand and makes the mudra of Amitabha's Samadhi. Visualizing a moon cakra in his heart, he sees on the surface of this the syllable KIRIKU. The syllable is transformed into a lotus flower, on the surface of which is the syllable CHI. This syllable is transformed into a box of Sanskrit palm-leaf scriptures, which in turn transforms into the Prajñâpâramitâ Buddha's Mother Bodhisattva. Seated in the full lotus asana, his body yellow, he is adorned with a vast array of precious gems. He has a jewelled crown on his head with white streamers hanging down on each side. With his left hand he holds to his heart a box of scriptures. His right hand is raised in the mudra of preaching.[56]

The practitioner now folds his own hands into the mudra of the Lord of the Assembly. His little and forefingers are folded in toward the palms of his hands. With his thumbs, he holds the tips of these two fingers

together, while the ring and middle fingers are extended. The two hands are held in front of his chest so that the ring and middle fingers of the two hands are back to back. The practitioner then recites the mantra ON CHI SYURI SYUROTA BIZYA EI SENJIKYA SOWAKA once. Taking a flower, he tosses it onto the flames, reciting the mantra a second time. Making the mudra of Amitabha's Samadhi, he visualizes the flower going to the center of the altar hearth where it transforms into lotus throne. On the seat of the throne is the syllable KIRIKU. The syllable is transformed into a lotus flower, on the surface of which is the syllable CHI. This syllable is transformed into a box of Sanskrit palm-leaf scriptures, which in turn transforms into the Prajñâpâramitâ Buddha's Mother Bodhisattva. Seated in the full lotus asana, his body yellow, he is adorned with a vast array of precious gems. He has a jewelled crown on his head with white streamers hanging down on each side. With his left hand he holds to his heart a box of scriptures. His right hand is raised in the mudra of preaching. Completing this visualization, the practitioner again makes the mudra of the Lord of the Assembly and recites the mantra a third time.

As in the first set of offerings to the Deva Agni, the repetition of the visualization of the deity, first in the practitioner's heart and then in the altar hearth, serves to identify the practitioner, the deity and the altar hearth itself. In each of the sets of offerings,

this identification serves the same function as the identification which forms the center of the whole ritual sequence. Each of the five sets of offerings (to the Deva Agni, to the Lord of the Assembly, to the Chief Deity, to the Celestial Deities and to the Earthly Deities), then, can be seen as an autonomous ritual unit.

The practitioner now makes the Great Hook mudra (119) by forming an inner fist with the right forefinger extended. As in the previous set of offerings, on the syllables EI KEI KI he makes a hooking motion with his right forefinger, and on the last four syllables he makes the mudras of the Four Vidyas. The mantra he recites is NAUMAKU SANMANDA BODANAN AKU SARABA TARA HARACHIKATEI TATAGYATA KUSYA BOJI SYARYA HARI HORA KYA SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA.

The rest of this set of offerings is identical with the first set, except that the practitioner visualizes the Lord of the Assembly instead of the Deva Agni, he uses the phrase "Lord of the Assembly" in his declarations, and he uses the mantra ON CHI SYURI SYUROTA BIZYA EI SENJIKYA SOWAKA. The ritual proceeds through the first declaration, washing the mouth, zukô incense, clarified butter, wood, food, five cereal grains, cut flowers, ball incense, sankô incense, oil, mantra of universal offering, stanza to the Three Powers, aspiration and another washing of the mouth. The release of the deity differs only in that the mantra spoken over the flower is ON CHI SYURI

SYUROTA BIZYA EI SENJIKA SOWAKA, the flower is to be thrown to the middle of the right hand side of the mandala altar. The final mantra is ON CHI SYURI SYUROTA BIZYA EI GESSYA GESSYA BOKU recited with an outward gesture of the right forefinger, the hands being in the Great Hook mudra.

The next offering is to the Chief Deity, Fudô Myôô. This begins as did the previous set: purifying the altar hearth, empowering the karma, washing the mouth and empowering the altar hearth. Six pieces of kindling are taken from the bundle of thirty-six and using the tongs the practitioner arranges these in the altar hearth, from left to right with their bases toward him. He then fans the flames, purifies the fire and empowers the fire.

As previously, the practitioner is now ready to request the presence of the deity. He returns the three pronged vajra to his left hand, and forms the mudra of Amitabha's Samadhi. He visualizes a moon cakra in his heart. On the moon cakra there is a lotus throne, on the seat of which is the syllable KAN. The syllable transforms into a sharp sword, which in turn transforms into the black body of Fudô Myôô. His body is surrounded by flames, because he abides in the Fire Arising Samadhi. He looks as if he is angry. On the top of his head there are seven tufts of hair and down the left side of his head hangs a braid. His scowl wrinkles his forehead so that it looks like waves on the ocean. In his right hand he holds a sharp sword and in his left a loop of rope.[57] The

flames surrounding Fudô Myôô permeate the whole of the Dharmadhâtu, burning away all hindrances, obscurations and difficulties.

The practitioner now makes the Single Pronged Vajra mudra (116). Touching the tips of his thumbs and ring fingers together, he interlinks the two circles this produces. He then forms an inner fist, except that the two forefingers are extended out, touching at the tips. He recites the mantra NAUMAKU SANMANDA BAZARA DAN KAN SENJIKYA SOWAKA once. Then he takes a flower, recites the mantra over it once and throws it into the flames.

Forming the mudra of Amitabha's Samadhi, he visualizes the flower going to the center of the altar hearth where it forms a lotus throne. On the seat of the lotus throne is the syllable KAN. The syllable transforms into a sharp sword, which in turn transforms into the black body of Fudô Myôô. His body is surrounded by flames, because he abides in the Fire Arising Samadhi. He looks as if he is angry. On the top of his head there are seven tufts of hair and down the left side of his head hangs a braid. His scowl wrinkles his forehead so that it looks like waves on the ocean. In his right hand he holds a sharp sword and in his left a loop of rope. The flames surrounding Fudô Myôô permeate the whole of the Dharmadhâtu, burning away all hindrances, obscurations and difficulties.

Again making the Single Pronged Vajra mudra, the

practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARA TA KAN MAN SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA once. As previously, he makes a beckoning gesture on the syllables EI KEI KI, and the mudras of the Four Vidyas on the four syllables following. The offerings now proceed as previously, except that the practitioner visualizes Fudô Myôô, uses the phrase "Chief Deity" and the mantra NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA SOWAKA. He proceeds through the first declaration, washing the mouth, zukô incense and oil.

The offering of wood is made with the bundle of one hundred eight pieces. Opening the bundle and holding it in his left hand, he takes three sticks at a time with his right hand. He motions with them over the oil cup as if dipping both ends into the oil and then throws the sticks one at a time into the flames, reciting the mantra each time. When he has finished throwing all of the one hundred eight sticks into the flames, although not mentioned in the shidai, if he has any goma ki to offer they are added to the fire at this time. He then proceeds with the offerings as previously, making the appropriate substitutions. The offerings of food, five cereal grains, cut flowers, ball incense, and sankô incense are made in this fashion.

In preparation for the next two sets of offerings, the practitioner now readies the mixed offerings. This is

done by combining the remains of the sankô incense, cut flowers, ball incense, rice and five cereal grains. The combination is mixed thoroughly and then divided between the cup for rice and the cup for the five cereal grains. The practitioner then makes an offering of oil and recites the mantra of universal offering as previously.

He next makes another wood offering, this time of six pieces from the bundle of twenty-one. These are all motioned over the oil cup together and then thrown onto the flames all at once, as the practitioner recites the mantra once, and performs the visualization as previously.

Now the practitioner moves the cup containing the medicinal herbs to the center of the mandala altar. He makes seven offerings of medicinal herbs, a pinch at a time, reciting the mantra each time. After completing the seven offerings, he performs the visualization. He returns the medicinal herbs to their place, and moves the cup containing white sesame seeds to the center of the mandala altar. Picking up the single pronged vajra, the practitioner waves it back and forth across the mouth of the cup twenty-one times, reciting the mantra each time. Replacing the single pronged vajra, and with the ojuzu in his left hand, the practitioner takes a pinch of the white sesame seeds and tosses it into the flames, reciting the mantra once. Keeping count on the ojuzu, he repeats this action one hundred eight times. The first seven offerings are overhand and the balance are made underhand. Each

offering is to be accompanied by the visualization. Completing the offering, the cup is returned to its place on the right table.

The mantra of universal offering, stanza to the three powers, aspiration and washing the mouth follow as usual. Greater emphasis is placed on the aspiration, however. Before starting the aspiration, the practitioner puts down the three pronged vajra, rubs the ojuzu together and folds his hands into vajra añjali. Further, the manual directs the practitioner to be particularly careful in reciting the aspiration.

The practitioner releases the deity as previously, except that the mantra spoken over the flower is NAUMAKU SANMANDA BAZARA DAN KAN SOWAKA, it is thrown to the far side of the mandala altar, and having made the mudra of the single pronged vajra, he spreads his forefingers apart on each of the last three words of the mantra NAUMAKU SANMANDA BAZARA DAN KAN GESSYA GESSYA BOKU. This completes the section for the Chief Deity.

The practitioner now enters the fourth set of offerings, those made to the Celestial Deities. The opening sequence of actions is as previously: purifying the altar hearth, empowering the karma, washing the mouth, empowering the altar hearth, arranging the kindling, fanning the flames, purifying the fire, and empowering the fire. The only difference is that the practitioner takes ten pieces of kindling from the bundle of thirty-six.

Using the tongs, the first four form a square and the remaining six are placed in a row on top of them.

Making the mudra of Amitabha's Samadhi, the practitioner visualizes the nine consciousnesses (vijñanas) transforming into the five wisdoms. The amala vijñana becomes the Wisdom of the Nature of the Dharmadhatu. The alaya vijñana becomes the Wisdom that is like a Great Round Mirror. The manas becomes the Wisdom of the Equality of all Phenomena. The manovijñana becomes the Wisdom of Marvelous Insight, and the five sensory vijñanas become the Wisdom of That Which Should Be Done. These five wisdoms embrace the five classes of deities, which the practitioner visualizes his own body as being. He makes the outer five pronged vajra mudra (67): the hands are brought together palm to palm with the fingers straight up; the little fingers touch each other at the tip, as do the middle fingers and thumbs; the ring fingers lay down flat, creating a space between the palms; and the forefingers are held out and straight up. The middle fingers are at the center of a square, the corners of which are the thumbs, little and forefingers. He recites once the mantra ON BAZARA DADO BAN UN TARAKU KIRIKU AKU SENJIKYA SOWAKA. Taking five flowers, he recites the mantra ON KYAMARA SENJIKYA SOWAKA over them once and then throws them into the flames.

Making the mudra of Amitabha's Samadhi, the practitioner visualizes the flowers going to the center of

the altar hearth where they become countless lotus thrones. The deities of all five assemblies are seated upon these lotus thrones, their bodies displaying all of the major and minor marks of Buddhahood.

Making the mudra of the great hook, he beckons with his forefinger and forms the mudras of the Four Embracing Wisdom Bodhisattvas as previously when he recites the mantra NAUMAKU SANMANDA BODANAN AKU SARABA TARA HARACHI KATEI TATAGYATA KUSYA BOJI SYARYA HARI HORA KYA SENJIKYA EI KEI KI ZYAKU UN BAN KOKU once. Substituting the phrase "all the deities" and employing the mantra ON BAZARA DADO BAN UN TARAKU KIRIKU AKU SENJIKYA SOWAKA, the practitioner procedes with the ritual as previously. He washes the mouth, offers zukô incense, oil and three pieces of wood.

Using the small ladle for offering rice and grains, the practitioner makes offerings from the closer of the bowls containing the mixed offering. To Mahâvairocana, three offerings accompanied by the mantra ON BAZARA DADO BAN SENJIKYA SOWAKA. To the next deities a single offering each: Aksobhya, ON AKISYA BYA UN SENJIKYA SOWAKA; Ratnasambhava, ON ARATANAU SANBANBA TARAKU SENJIKYA SOWAKA; Amitayus, ON ROKEI ZYIN BARA ARANZYA KIRIKU SENJIKYA SOWAKA; and Amoghasiddhi, ON ABOKYA SHITTEI AKU SENJIKYA SOWAKA. Three offerings are made to the thirty-two deities of the Vajradhâtu mandala, accompanied by the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN SENJIKYA SOWAKA. Three

offerings are made to the deities who destroy evil rebirths, accompanied by the mantra NAUMAKU SANMANDA BODANAN DOBO SYANAN ABYU TARANJI SATOBA DATON SENJIKYA SOWAKA. Putting down the ladle, the practitioner picks up the bowl itself and offers all of the remaining mixed offering to all the deities of this assembly, accompanied by the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN SENJIKYA SOWAKA.

Substituting the name and mantra as above, the practitioner now continues with the ritual sequence: oil, mantra of universal offering, stanza to the three powers and aspiration. He then takes several flowers, recites the mantra ON KYARAMA SENJIKYA SOWAKA over them once, and throws them to the far side of the mandala altar. Using the great hook mudra, the deities are released as usual, with the mantra ON SARABA BODA BOJI SATOBA GESSYA GESSYA BOKU. Visualization and closing declaration are performed as previously. This completes the section for the Celestial Deities.

The fifth section is the set of offerings for the Earthly Deities. This begins with purifying the altar hearth, empowering the karma, washing the mouth, empowering the altar hearth, arranging the kindling, fanning the flames, purifying the fire and empowering the fire, as usual. The kindling is six pieces, arranged from left to right as in the third set of offerings.

The practitioner now takes three of the flowers,

removes their stems, wraps them in a fourth, recites the mantra NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA SOWAKA over them once and casts them into the flames.

Making the mudra of Amitabha'a Samadhi, he visualizes the flowers going into the center of the hearth where they are transformed into lotus thrones for the Vidyârâja (the form of the Four-Armed Fudô Myôô is visualized), the twelve devas (the Vedic deities: Isana, Indra, Agni Deva, Yama, Raksasa, Ap Deva, Vayu Deva, Vaisravana, Brahma, Prthivi Devi, Surya and Soma), the seven celestial lights (sun, moon and the five visible planets), and the twenty-eight lunar mansions (twenty-eight days of the full lunar cycle). On each of the thrones are two syllables: KAN and UN. The KAN transforms into the four-armed form of Fudô Myôô, and the UN transforms into the various deities.[58]

Making the mudra of the great hook, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN AKU SARABA TARA HARACHI KATEI TATAGYATA KUSYA BOJI SYARYA HARI HORAKYA EI KEI KI ZYAKU UN BAN KOKU once, beckoning with the mudra and making the mudras of the Four Embracing Wisdom Bodhisattvas as usual. Using the phrase "Earthly Deities" in the declarations and the mantra NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA SOWAKA, the practitioner proceeds with declaration, washing the mouth, zukô incense, and oil. Taking three of the six remaining pieces of wood from the bundle of twenty-one, the practitioner gestures with them over the oil cup and

offers them one at a time to Fudô Myôô, using the mantra NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA SOWAKA. Then taking the remaining three pieces, he offers them in the same fashion to Agni Deva, using the mantra ON AGYANAU EI SENJIKYA SOWAKA.

Using the small ladle for offering rice and grains, the practitioner now makes offerings of the mixed offering from the further of the two cups. Three offerings are made to Fudô Myôô, accompanied by the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN SENJIKYA SOWAKA. One offering is made to each of the following deities, accompanied by the appropriate mantra: Isana, NAUMAKU SANMANDA BAZARADAN ISYANAYA SENJIKYA SOWAKA; Indra, NAUMAKU SANMANDA BAZARADAN INDARAYA SENJIKYA SOWAKA; Agni Deva, NAUMAKU SANMANDA BAZARADAN AGYANAU EI SENJIKYA SOWAKA; Yama, NAUMAKU SANMANDA BAZARADAN ENMAYA SENJIKYA SOWAKA; Rakśasa, NAUMAKU SANMANDA BAZARADAN JIRICHI EI SENJIKYA SOWAKA; Ap Deva, NAUMAKU SANMANDA BAZARADAN BARODAYA SENJIKYA SOWAKA; Vayu Deva, NAUMAKU SANMANDA BAZARADAN BAYABEI SENJIKYA SOWAKA; Vaiśravana, NAUMAKU SANMANDA BAZARADAN BEISHIRAMANDAYA SENJIKYA SOWAKA; Brahma, NAUMAKU SANMANDA BAZARADAN BORAKAMAN EI SENJIKYA SOWAKA; Pṛthivi Deva, NAUMAKU SANMANDA BAZARADAN BIRICHIBI EI SENJIKYA SOWAKA; Surya, NAUMAKU SANMANDA BAZARADAN ANICHIYA SENJIKYA SOWAKA; Soma, NAUMAKU SANMANDA BAZARADAN SENDARAYA SENJIKYA SOWAKA; the seven celestial lights, NAUMAKU

SANMANDA BAZARADAN GYARAKE JINBARA HARA HATA ZYOCHI RA MAYA SENJIKYA SOWAKA; and the twenty-eight lunar mansions, NAUMAKU SANMANDA BAZARADAN DAKISYATARA CHIRINDANAU NI EI SENJIKYA SOWAKA. Putting down the ladle, the practitioner offers the balance of the mixed offering all at once to all the followers and attendants of all of the deities of all assemblies, reciting the mantra ON ABOKYA BEIROSHANO MAKA BODARA MANI HANDOMA ZYINBARA HARABARITAYA UN as he does so.

The ritual continues as previously, substituting the name and mantra. The practitioner offers oil, and recites the mantra of universal offering, the stanza to the three powers, and the aspiration. He then washes out the mouth.

Taking three flowers, he removes their stems, wraps them in a fourth, recites the mantra over them once and casts them into the far left corner of the mandala altar. The visualization is as before. Making the mudra of the single pronged vajra, he recites the mantra NAUMAKU SANMANDA BAZARADAN KAN GESSYA GESSYA BOKU, opening his forefingers as he does so. He then makes a fist with his right hand, and reciting the mantra ON BAZARA BOKISYA BOKU three times, snaps his fingers three times. The concluding declaration is as usual.

The practitioner now rearranges the offerings, returning the goma offerings to their places on the side tables and the regular pûjâ offerings to their places on the mandala altar. The vajra bell, five pronged vajra,

three pronged vajra and one pronged vajra are returned to their appropriate places on the vajra plate, and the censer is returned to its place. His last action is to take down his sleeve. This completes the fifth section of the goma offerings and now the practitioner continues with the secondary recitation.

Counting on his ojuzu, the practitioner recites the Mahâvajracakra mantra, NAUMAKU SHITCHIRIYA JIBIKYANAN TATAGYATANAN ANBIRAZHI BIRAZHI MAKASYAKYA RA BAZHIRI SATA SATA SARATEI SARATEI TAREI TAREI BADAMANI SANBAN SYANI TARAMACHI SHITTA GIRIYA TARAN SOWAKA, seven times. Then the mantra of the One Syllable Golden Cakra, NAUMAKU SANMANDA BODANAN BORON, is recited one hundred times, and the mantra of the Buddha Locana, NAUBO BAGYABADO USYUNISYA ON RORO SOBORO ZHINBARA CHISYUTA SHITTA ROSYANI SARABA RATA SADANI EI SOWAKA, seven times. Folding his ojuzu into three loops, he returns it to the left table and offers a pinch of incense.

E. Dissociation

9. <u>Dharma of the Latter Pûjâ and Upâya</u>

As in <u>7. Dharma of Pûjâ Offerings</u>, the practitioner now makes the mudras and recites the mantras of the five pûjâ offerings: powdered incense, flowers, burning incense, food and lights. This is followed by the material pûjâ offerings, which are made using the regular puja offerings on the left side of the mandala altar, in

the same fashion and order as previously: powdered incense, flowers, burning incense, food and lights.

Making the vajra añjali mudra, the practitioner now recites the Hymn in Praise of the Four Wisdoms, ON BAZARA SATOBA SOGYARAKA BAZARA ARATAN NAUMA DOTARAN BAZARA TARAMA KYAYATAI BAZARA KYARAMA KYAROHANBA, and the Hymn in Praise of Fudô Myôô, NAUMAKU SARABA BODA BOJI SATOBAN SARABA TARA SOGU SOBIDA BIJARA SHIBEI NOBO SOTO SEI SOWAKA, once each.

Leaving the other fingers as in vajra añjali, the practitioner now brings the tips of his forefingers together and aligns his thumbs alongside each other, thus making the mudra of universal pûjâ. With this mudra he recites the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN once. Reciting this mantra is said to produce a great rain of offerings which shower down upon all of the Tathâgatas in all of the innumerable Buddha Lands. This brings to the practitioner limitless merit and longevity. He will be perpetually reborn from lotus blossoms in the midst of the great assembly of all Tathâgatas, and he will attain the Five Supernatural Powers.

Returning to the vajra añjali mudra, the practitioner repeats the stanza to the three powers:

> By the power of my merits,
> the power of realizing identity with the Tathâgatas,
> and the power of my Dharma essence,
> I abide in the Universal Pûjâ.(59)

With his hands still in vajra añjali, the practitioner now recites the Brief Aspirations:

May I extend the Universal Offerings to the Buddha Mahavairocana. Especially I transfer the offerings to the deities of both Mandalas, all the multitude of deities, and the heavenly Devas protecting the Dharma. By virtue of these marvelous offerings, arranged here, They gladly accept my offerings and protect their disciple (me). Throught extinguishing all my inauspicious things, increasing my merit and length of years, and receiving perpetual joy and happiness, my endless vow will be fulfilled and perfected.(60)

He then offers homage to the Buddhas:

Homage to the Buddha, Mahâvairocana
Homage to the Buddha, Jewelled Banner
Homage to the Buddha, Fully Opened Lotus Flower
Homage to the Buddha of Unlimited Life
Homage to the Buddha, Heavenly Drum, Sound of Thunder
Homage to the Universally Auspicious One
Homage to Mañjusrî
Homage to Him who Perceives the Sounds of the World
Homage to Maitreya
NAUBO ARIYA ASYARANAUDA BIJA ARANJA
NAUBO BANZARA SONBANI BIJA ARANJA
NAUBO BANZARA GUNDARI BIJA ARANJA
NAUBO BANZARA ENMANTAKUKYA BIJA ARANJA
NAUBO BANZARA YAKUSYA BIJA ARANJA
Homage to all the Buddhas of the Most Compassionate Garbha-Store Realm
Homage to all Buddhas of the Vajradhâtu.(61)

(<u>Transfer of Merits</u>)

Taking up the ojuzu and egoro in his left hand, the practitioner strikes the bell once, and recites the following:

The merits of my performing practice are extended: to the Three Treasures (Buddha, Dharma, Samgha) and Their Realms, all Gods and Kami, the departed beings of both rich and poor, the peace and harmony of the Emperor, the self and others in the Dharmadhâtu, the equal attainment of the ultimate benefit, and all the existent beings in the Dharmadhâtu and Mahâ-Bodhi.(62)

He puts down the egoro and ojuzu, and makes the vajra añjali mudra. He then recites the following:

Through repentance, joy, and the beseeching of all merits, may I never lose sight of my Bodhicitta. May the marvelous host of Buddhas and Bodhisattvas always be my friends, and may They never despise me. May I be set apart from the Eight Difficulties/Calamities and give rise to no difficulties. Through the knowledge of seeing my former states of existence and adorning them, may I be free from ignorance and delusion, and possess all compassion and wisdom. Accomplishing the Ten Pâramitâs and endowing with them may I be born in the super world of the Tathâgatas and be surrounded with many attendants in perpetual fervor. May I have the Four Unhindered Eloquences, Ten Masteries/Freedoms, Six Supernatural Powers, and may all Dhyânas be perfected. As the Vajra-jvala and Samantabhadra do the work of Parinama, I praise Them and transfer my merits to all; I offer my homage to Him of Great Compassion, the Buddha Vairocana.(63)

(Unsealing the Dôjô)

Now the practitioner opens the ritual enclosure which was sealed in 6. Dharma of Sealing the Dôjô. He performs the same mudras, except that they are circled counter-clockwise once only, and the same mantras, except that they are recited only once. These mudras are performed in reverse order, thus he begins with the mudra and mantra of Mahâ Samaya, then the vajra fire enclosure, the vajra net, ending with the mudra and mantra of Trailokyavijaya.

(Unbinding the Earth Elements)

As above, the practitioner now performs the mudras with which he bound the earth elements in 3. Dharma of Setting the Earthly Boundary. These are performed in reverse order, once, backwards and with only a single repetition of the accompanying mantra. The two mudras are those of the vajra walls and the vajra poles. However, if

as in the Shido Kegyô the ritual is being performed a number of times in the same place, then the vajra poles are not removed until the last performance. In a place of perpetual recitation, such as a temple, they are not removed at all.

(Release)

The practitioner now grasps one of the two remaining leaves in the cup of flower offerings on the left side of the mandala altar. He uses the tip of the middle finger and the nail of the forefinger of his right hand to pick it up. Replacing the forefinger with the tip of the middle finger of his left hand, he folds his hands into an outer fist, with both middle fingers extended and the leaf grasped between them (121). He recites the mantra ON BAZARA BOKISYA BOKU once, and using the middle and forefingers of his right hand in the same way as when he picked it up, places the leaf on the left side of the altar, to the left of the three leaves offered during the Latter Offerings.

Extending the fingers, cupping the hands slightly, the practitioner brings his hands together palm to palm. He recites the mantra ON BAZARA TARA TOSYA KOKU once. On the syllables TO, SYA and KOKU, he claps his hands together, softly the first two times, loudly the third.

(Departure of the Practitioner)

Now the practitioner makes reverence to the three classes of deities: Buddha, Padma and Vajra classes.

These mudras and mantras are performed identically and in the same order as at the beginning of the ritual. As at the beginning of the ritual, this is followed by the mudra and mantra for putting on the Armor of the Tathâgatas.

The practitioner then makes a final check of the offerings and implements, making sure that everything is orderly and neat. Taking up the ojuzu and egoro, the practitioner strikes the bell once, then replaces the egoro. He strings the ojuzu over his hands in the manner described at the beginning of the ritual and rubs the beads together with his hands held horizontally. He gets up from his seat and makes three full prostrations, reciting the mantra ON SARABA TATAGYATA HANAMANA NAO KYAROMI each time. As he does this, he thinks to himself:

> Homage to the Buddha Mahâvairocana
> Homage to the Buddha Aksobhya
> Homage to the Buddha Ratnasambhava
> Homage to the Buddha Amitayus
> Homage to the Buddha Amoghasiddhi
> Homage to the Four Pâramitâ Bodhisattvas
> Homage to the Sixteen Great Bodhisattvas
> Homage to the Eight Pûjâ Bodhisattvas
> Homage to the Four Embracing Wisdom Bodhisattvas
> Homage to all Buddhas and Bodhisattvas in the Vajradhâtu
> Homage to all Buddhas and Bodhisattvas in the Great Compassion Garbha Store Dhâtu.(64)

The practitioner then leaves the practice hall.

This completes the final phase of the ritual, E. Dissociation, and the ninth subdivision, <u>Dharma of the Latter Pûjâ and Upâya</u>. It ends the entire performance of the Soku Sai Fudô Myôô Goma ritual. This whole closing section, from resumption of the Secondary Recitation to

the end, is--with only two exceptions--identical to the other rituals in the Shidó Kegyô sequence. The first difference is the use of the mudra and mantra of the latter pûjâ offerings. As noted above, the only other of the four rituals in which these are found is the Taizô Kai ritual. The second difference is the inclusion of the Hymn in Praise of Fudô Myôô along with the Hymn in Praise of the Four Wisdoms.

As has been shown throughout this description of the goma, the structure of it is very similar to the other rituals of the Shido Kegyô, particularly the Kongô Kai ritual. The manual often refers the practitioner to the Kongô Kai ritual, giving an action's name rather than describing it.[65]

The most significant difference between the Kongô Kai ritual and the goma is the series of offerings made into the fire. In the Soku Sai Fudô Myôô Goma, there are five of sets of offerings, and each one of these rites shows a high degree of structural similarity to the others.

CHAPTER NINE

CONCLUSIONS

The Fudô Myôô Soku Sai Goma is the final step in the Shido Kegyô, the training of Shingon Buddhist priests. Used in the training process, the Fudô Myôô Soku Sai Goma acts as a paradigm for all other gomas performed in the Shingon tradition. The goma is one of the most frequently performed of Shingon rituals and connects the present-day Shingon practitioners with a continuous ritual tradition which dates back to prehistoric Central Asia. The goma was introduced into Tantric Buddhism from pre-existing Vedic rituals sometime between the second and sixth centuries A.D. The Fudô Myôô Soku Sai Goma employed in the Shido Kegyô training appears to have been integrated into an existing ritual structure, the five fire sacrifices having been inserted into the sacrifice phase of the Kongô Kai ritual.

The Fudô Myôô Soku Sai Goma provides entree to an unfamiliar but well-developed ritual system and can, therefore, inform ritual studies from a new perspective. Four theoretical approaches to the study of ritual would

appear to have the most bearing on the goma. First, Hubert and Mauss' work on sacrifice is important since the goma is a sacrificial ritual. Second, Turner's and Douglas' works attempt to relate ritual to the surrounding social organization. Third, the goma can serve as a test case for Staal's work on ritual syntax. And fourth, the goma can serve to further support Kirk's and Fontenrose's criticisms of the myth and ritual theories.

Hubert and Mauss

As a sacrifice, the goma would be expected to share the characteristic which Hubert and Mauss claim holds for all sacrifices. Initially, they assert that the unity of sacrificial rituals cannot be found in their function, since a single sacrifice "can fulfill a great variety of concurrent functions."[1] Despite this complexity, Hubert and Mauss maintain that there is a unity both to any particular sacrifice and to sacrifice as a type of ritual. They attribute this unity to the existence of a single procedure employed by all sacrifices, no matter what purpose is intended. "*This procedure consists in establishing a means of communication between the sacred and the profane worlds through the mediation of a victim, that is, of a thing that in the course of the ceremony is destroyed.*"[2] This description is appropriate to the goma, with the following reservations.

The difference between the sacred and profane realms

is not as great in Japanese thought as it is either in Indian or Western. The sacred is not understood as totally transcending the profane--the two do not stand in opposition one to the other. As described by Robert Bellah, the dominant worldview in Japan is one in which there is a continuity between the human and the divine.[3]

Second, while the substances sacrificed are transmitted from the profane to the sacred, they are not themselves the mediating agent. In one sense, the mediating agent is the fire, while in a different sense it is the practitioner. It is into the fire that the offerings are made and it is the fire which transmits the offerings, their consumption by the fire being identified with their consumption by the deities. It is this function which is symbolized in the figure of Agni, the Vedic Fire God who both purifies and transmits the offerings, and who is the first deity invoked in any Shingon goma.[4] However, the identification of the consumption of the offerings by the fire with the consumption of the offerings by the deities is made by the practitioner. It is the practitioner who, by visualizing the mouth of the deity, the mouth of the altar hearth and his own mouth as a unity, makes the sacrifice effective.

The role of visualization and the identity of the practitioner with the deity also point to the Tantric nature of the goma. The central action of the ritual is the practitioner's identification with the deity invoked.

It is in the body of the practitioner that the "communication between sacred and profane" occurs. Although the goma is a sacrifice, it is also a Tantric <u>sâdhana</u>, that is, a form of religious practice, rather than simply a sacrifice in which the ritual action stands outside the practitioner.

<u>Turner and Douglas</u>

Of all the different approaches to the study of ritual found in modern scholarship, one of the most interesting is that of anthropology. The value of the anthropological approach appears to result from the fact that more than the alternative approaches of sociology, psychology and philosophy, anthropology remains close to the primary material, to reports and descriptions of actual rituals. The two best known contemporary anthropological theorists writing on ritual are Victor Turner and Mary Douglas.

Turner suggests that one of the functions of ritual is the periodic, and necessary, expression of "communitas." Communitas is his term for one of two "juxtaposed and alternating" modes of human interaction.[5] The first is the social structure, in which human interactions are constrained by evaluations of the relative social, economic, political, legal positions of the people involved. In opposition to social structure is the unstructured (or relatively unstructured) interaction of "equal individuals who submit together to the general

authority of the ritual elders."[6] The ritual elders provide the minimal structure needed for the experience of communitas to emerge:

> Communitas breaks in through the interstices of structure, in liminality; at the edges of structure, in marginality; and from beneath structure, in inferiority. It is almost everywhere held to be sacred or "holy," possibly because it transgresses or dissolves the norms that govern structured and institutionalized relationships and is accompanied by experiences of unprecedented potency.(7)

Much of Turner's work focuses on rituals of elevation and rituals of reversal. Rituals of elevation are those in which a person moves from a lower social position to a higher, such as the elevation to kingship. Rituals of reversal are those in which those in lower social positions temporarily act as if they have power over those who are usually their social superiors, such as Halloween when children act as if they have power over adults. Based on his analysis of rituals of elevation and of reversal, Turner concludes that both social structure and communitas are necessary to the ongoing process of society. He uses the term "dialectic" to describe the relation between social structure and communitas. He also points to a dialectic in the individuals who make up society:

> Society (<u>societas</u>) seems to be a process rather than a thing--a dialectical process with successive phases of structure and communitas. There would seem to be--if one can use such a controversial term--a human "need" to participate in both modalities. Persons starved of one in their functional day-to-day activities seek it in ritual liminality. The structurally inferior aspire to symbolic structural

> superiority in ritual; the structurally superior aspire to symbolic communitas and undergo penance to achieve it.(8)

The dialectic between communitas and structure can be seen in many aspects of Japanese society. The compensatory relation between the two is exemplified by the "company drinking night." Ian Buruma has described this cultural artifact of Japanese business life as follows:

> Every section of a Japanese company has its regular night out to lubricate group relations. It tends to start off modestly with a few beers at a local bar. Then the group will move on to a club with hostesses, who listen to their complaints and make the men relax by strategically placed hands and reassuring sounds of complete agreement. When entirely at ease the men often regress into early childhood behaviour: shame is then suspended for a few hours. Some, mouths open wide, are chopstick-fed by the hostesses, others dance around in their underpants; several grow maudlin and throw their arms around each other's necks. It is even quite possible that one or two become aggressive and have to be restrained from hitting a colleague over the head. But suddenly, usually after the most senior member has indicated his wish to leave, it is all over. Emotions have been vented, the play is finished, the hierarchy restored and nothing remains the next morning except perhaps a headache. Even the men who insulted each other the night before are ostensibly the best of friends again. Everyone agrees to agree.(9)

The daily working relations establish the social structure of the group, while the night out together provides communitas for the same group. As Turner has said, the ritual elders--in this case the most senior member of the work section--guide the events which produce communitas.

Buruma points to the highly ritualized character of this expression of what Turner would consider communitas

when he summarizes the company drinking night under the two Japanese terms honne (本音) and tatemae (立て前). Honne is one's own private feelings and attitudes, while tatemae is the façade one presents in order to fit into the demands of society. According to Buruma:

> Getting drunk together is the traditional after-hours way of letting off steam, letting out the honne, as it were. But it also conforms to its own kind of tatemae. What to an outside observer may seem like childish anarchy, is in fact a ritual.(10)

Communitas also had its place in Japanese higher education. At least in the past parties would be held on a fairly regular basis, with both students and professors in attendance. These parties were effectively rituals of reversal. Professors in Japanese universities ordinarily exert a very high degree of control over students. Yet, at these parties professors would become the passive brunts of student hostility. This kind of reversal became extreme during the student revolts of the late 1960's.[11] Confrontation between students and university officers were organized into a form known in Japanese as taishû dankô (大衆団交). Owada, Gleason and Avery have described taishû dankô as a reversal of roles:

> There was a reversal of roles . . . in two senses. The President and other administrators, the occupants of positions of university authority vis-à-vis all students, found themselves--during the hours of the dankos--in the position of subordinates who must decide whether to comply with demands being levied upon them. . . . The second and simultaneous reversal placed professors in the (temporary) position of being students, while some of the student leaders behaved very much as professors might do who have grasped an important truth and seek to communicate it.(12)

As might be expected, religious festivals are prime examples of settings in which the communitas of Japanese society is expressed. One evidence of this is that foreigners often feel more accepted by Japanese during festivals than at any other time. Simultaneously respected and despised, foreigners are highly ambiguous in terms of Japanese social structure. However, once social structure has been replaced with communitas, the festival is a setting in which the ambiguity of the foreigner is no longer a problem. The specific rituals which form the core of Japanese festivals may not themselves promote communitas--in fact they often seem to promote social structure--but with the ritual as a focus, the festival allows for the breakthrough of communitas.

Mary Douglas has presented a similar, although perhaps more sophisticated, scheme for analyzing and explaining social processes. Rather than a single polarity, that of social structure and communitas, Douglas proposes a pair of polarities which can be crossed with each other. These are "grid" and "group," both of which can be either strong or weak. Grid refers to the imposition of societally established systems of classification. Where the grid is strong, society's classifications take precedence over the individual's, and where it is weak, the individual is freer to maintain his own system of classification. Group refers to how much power the individual feels in relation to other people.

Strong group means that the individual is controlled by others, whereas weak group means that the individual is able to exert control over others.[13] The combination of grid and group can be used to describe both the way in which a society as a whole is organized and the individual's place in relation to a society.

Douglas identifies four typical combinations of grid and group, each of which has, she maintains, its own typical cosmology.[14] Each of these four combinations also has its own typical relation to ritual. In Douglas' view ritual is a highly condensed form of communication which depends upon a strong grid, that is, both the content and the media of communication is highly stereotyped and felt to have greater power than the novel creations of the individual. Without going into the complexities of the different typical combinations of grid and group, it can simply be said that Japanese society is strong in both grid and group. One of Douglas' predictions concerning such a society is that "the religious emphasis would be expected to treat the body as the focus and symbol of life."[15] The ongoing importance of Shingon-shu in Japan may, therefore, be attributable to the centrality of the doctrine of enlightenment in this very body (sokushin jobutsu, 即身成佛). Douglas also predicts that in a situation where grid is weak, asceticism will be more prevalent than in a situation where it is strong. Where grid is strong, the value of material things will be

affirmed.[16] This pattern would seem to be reflected in the biography of Shingon's founder, Kûkai. Early in his life, he practiced austerities in the mountains of Japan. His unique experiences during this period--when he was in a weak grid situation--provided much of the basis for the system of Shingon thought which he later developed. In other words, by abandoning society to practice austerities in the mountains, he was free to develop his own ideas. But as his ideas became more widely accepted, that is as they themselves became part of the strong grid of Japanese society, the use of complex ritual entailed more complex and lavish ritual settings, mute testimony to the importance of material things.

Douglas' view regarding the social role of ritual is summarized when she says: "magical rites are not the same the world over and . . . interest in magical efficacy varies with the strength of social ties."[17] As might be predicted by this summary, Japan has both strong social ties and a high interest in the magical efficacy of rituals. For Douglas, the causal relation is from the strength of the social ties to the interest in ritual. If this understanding of the relation between ritual and strong social ties is accurate, then no matter how much industrialization, modernization, or Westernization Japan experiences, as long as the pattern of strong social ties remains, there will continue to be a strong interest in ritual in Japan. This interest in ritual may remain in

the traditional religious forms or increasingly shift to forms like the company drinking night.

As valuable as both Turner's and Douglas' suggestions are for understanding the relation between the organization of a society and the place of ritual in that society, there is a gap between these theories and the forms which specific rituals take in society. Why the Fudô Myôô Soku Sai Goma is organized in the way that it is, uses the kinds of materials and implements that it does, invokes the particular deities that it invokes--these things are not explained by reference either to the strength of the social ties nor to the dialectic of social structure and communitas. Staal has indicated this gap when he says of modern scholarship on ritual that it consists of "on the one hand descriptions of rituals, and on the other hand investigations into the relationships between ritual and other things--mainly myth and social structure."[18]

Ritual Systems and Social Systems

Bridging this gap between specific rituals and social organization may be accomplished by recourse to systems theory. Systems are composed of a structure, a material base, an origin and history, an environment, and a function or purpose.[19] The concept of systems has been applied fruitfully to a number of areas, including economics, sociology, psychology, politics, and ecology.

One of the characteristics of systems which has been identified is that they can be nested one inside the other. (This is also sometimes referred to as the embedding of systems.) Thus, for example, the economic system of the United States is nested within the system of international economics. If this idea of nested systems is applied to rituals, five different systems appear to be nested within each other: the particular ritual, the ritual tradition, the religious tradition, the religious culture and the society.

There is first the system of the individual ritual, the Fudô Myôô Soku Sai Goma, which has its own structure, material base, origin and history, and function or purpose. The Fudô Myôô Soku Sai Goma, however, exists within the environment of the entire corpus of Shingon rituals. These rituals themselves form a system with its own structure, material base and so on. The Shingon ritual system is in turn nested within the Shingon tradition as a whole. Although rituals are of central importance, there is more to the Shingon tradition than the rituals. For example, Fudô Myôô, the chief deity of the Fudô Myôô Soku Sai Goma, is also an important cult figure in Japan. Likewise, the representation of Fudô Myôô is influenced by both canonic descriptions and by a set of artistic conventions unique to Shingon. The system of the Shingon tradition is itself nested within the religious culture of Japan. This includes both other

Buddhist traditions, such as Tendai-shu, and traditions other than Buddhist which have had varying degrees of interaction with the Buddhist traditions. The fact that the Japanese religious culture as a whole forms a system is, for example, what H. Byron Earhart indicates in his article "Toward a Unified Interpretation of Japanese Religion" and what Carmen Blacker is referring to when she describes her study as making "nonsense of that conventional distinction hitherto observed by most western writers on Japanese religion, the separation of Shinto from Buddhism."[20] Finally, the religious culture is nested in the system of Japanese society. Any explanation of a particular ritual in terms of the social system should take into account each of the four interfaces between the five systems which are sequentially nested one within the other. Any effect which the social system might have on a particular ritual will be mediated by the three intervening systems.

A second concept from systems theory which is important to the description of rituals and ritual systems is that of "closedness." Different systems are open to change from outside influences to varying degrees. Most basically, three degrees can be identified: closed systems which, being unreceptive to outside influences, are highly stable; open systems which are highly receptive to change from outside influences; and semi-closed systems which are "not easily changed, but not absolutely and

permanently fixed."[21] The Shingon ritual system, having been very stable over its history in Japan, may be described as one which is semi-closed, tending toward closed. One can assume that the more closed a system is, the less able it is to adapt to changes in its environment, that is, to changes in the system within which it is nested. On the other hand, it is this semi-closed quality which has allowed the ritual system to retain its autonomy over hundreds of years. The goma itself is a semi-closed system which has maintained its autonomy for more than a thousand years within the Buddhist Tantric tradition alone and has survived transmission through three cultures: India, China and Japan.

Staal

As a system, Shingon ritualism has its own structure. The four rituals of the Shido Kegyô demonstrate a highly regular structure. Based on the metaphor of inviting an honored guest to a feast, each of the rituals has five basic phases: purification, construction, encounter, identification and dissociation. The rituals are symmetrical around the central, and soteriologically most important, event: identification.

Staal has talked about the structure of a ritual system as ritual syntax. One of the most important patterns of ritual syntax which Staal and others have identified is that of embedding. Embedding is the process

by which a ritual is expanded by the insertion of an autonomous ritual into it. In this way, a more complex and longer ritual is produced. Staal has pointed out that this usually involves modification of the ritual which is being embedded, and that sometimes this modification includes abbreviation.[22] He has also pointed out that in some ritual syntaxes, embedding can be recursive, that is, the product of an embedding can itself be embedded again. It is this recursive quality of embedding which explains the possibility of indefinitely long rituals in Vedic ritualism. Known as sattra rituals:

> These are rituals--most of them never performed and purely theoretical, viz., belonging to the grammar of ritual--which are extended indefinitely by modifying and embedding existing rituals and rites. There is no mention or trace of an upper limit.(23)

In language, there are a variety of ways in which a sentence can be expanded, such as by conjunction ("Bill went to the store." can be expanded to "Bill went to the store and Bill met Sally.") and by disjunction ("Bill went to the store." can be expanded to "Bill went to the store or Bill went to the beach."). However, neither the Vedic rituals described by Staal, nor the Shingon rituals, seem to use any technique other than embedding as a means of expansion. This consistent preference for embedding over other possible means of expanding rituals can be attributed to symmetry of the ritual being more important or fundamental than expansion of the ritual. This tendency to maintain symmetry at the expense of alternate

ways of expanding rituals is one of the ways in which ritual syntax differs from linguistic syntax.

Staal has identified another way in which linguistic syntax is more flexible than ritual syntax. There is a hierarchy of rituals which will not allow for the embedding of a ritual higher in the hierarchy into a ritual which is lower in the hierarchy. "There is a specific order . . . which determines the order of embeddings and causes the generative capacity of the ritual system to be restricted in a manner the generative capacity of a natural language is not."[24] The progressive character of the four rituals of the Shido Kegyô demonstrates this characteristic. Both the Taizô Kai and the Kongô Kai rituals are expansions of the Jûhachi Dô, and the Goma is in turn an expansion of the Kongô Kai. But there seems to be no possibility of embedding a higher order ritual, such as a Goma, as a whole into a lower order ritual, such as the Jûhachi Dô.

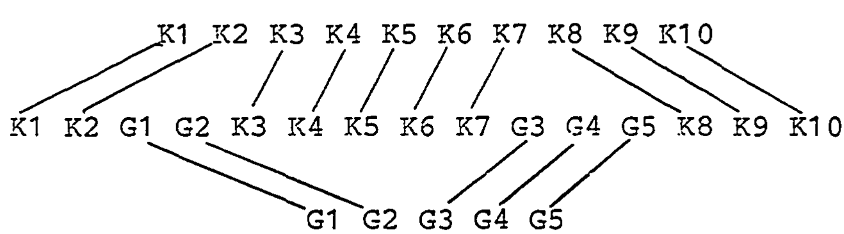
Staal credits Heesterman with pointing out the following property of Vedic ritual: "an embedded ritual may be interrupted, once or several times, by the ritual in which it is embedded, to be continued or completed afterwards. For example, the embedding of P in A assumes the following form: some rites of P are performed, followed by rites belonging to A, after which subsequent rites of P continue, etc."[25] Thus, in addition to modification and abbreviation, interruption may also occur

as a result of embedding on ritual into another. All of these characteristics are found in the Shingon goma.

The Fudô Myôô Soku Sai Goma shidai specifically instructs the practitioner to perform the ritual--up to the point of starting the fire sacrifice per se--in the same fashion as the Kongô Kai ritual.[26] In other words, the five fire sacrifices are semi-autonomous rites which are embedded into the Kongô Kai ritual. Staal has pointed out that the rites which are being embedded usually undergo some kind of modification. It is clear in this instance, however, that the ritual into which the embedding is being done also undergoes modification. In addition to being modified in certain ways, there is also the characteristic of interruption as identified by Heesterman. This occurs at the beginning of the Dharma of Samantabhadra's Vows.

The fire sacrifices employ two kinds of Perfumed Water, one for Purification and one for Washing the Mouth of the altar hearth. Usually at the beginning of the Dharma of Samantabhadra's Vows in the Kongô Kai only the Perfumed Water for Purification is empowered, while in the goma both are empowered. This is followed by purification of the altar hearth itself, which is the first action of the fire sacrifice. The empowering of two waters is a modification of the Kongô Kai resulting from the embedding of the fire sacrifices, while the purification of the altar hearth is an interrupted action. In a sense it

might be more accurate to call this an interweaving of the two rituals, rather than an interruption. In the case of the goma this interweaving is for functional reasons, since the purification of the altar hearth logically fits with the purification of the sacrificial offerings, which is the action of the Kongô Kai with which it is matched. If we abbreviate this, using K for the Kongô Kai and G for the fire sacrifices, we can say that G is embedded into K in such a way that the ritual begins with some rites of K, followed by some rites of G, which is not completed but rather followed by more rites of K, which are then followed by the completion of G, which is then followed by the completion of K. A simplified schematic of this relation, assuming K has ten rites and G has five, would look like:



As mentioned above, the functional similarity of "K2" and "G1" appears to be the reason for the interweaving of the actions of the Kongô Kai and the fire sacrifices in such a way as to produce the goma ritual as a whole.

In his discussion of the embedding of rituals, Staal has pointed to the drive for symmetry of rituals,

referring specifically to "a tendency . . . to establish a regular 'mirror image' pattern."[27] Further, he effectively identifies a ritual pattern which does not demonstrate mirror-image symmetry as a failure--rather like an ungrammatical sentence. While this may be the case with Vedic ritual, the Shingon rituals seem to employ two alternate means of attaining symmetry. In addition to the mirror image symmetry in which actions are performed in reverse order, there is also sequential symmetry. In sequential symmetry the actions are performed in the same order at the end of the ritual as they were performed at the beginning. Schematically, assuming five actions and marking those at the end of the ritual with a caret, mirror image symmetry would look like:

$g1\ g2\ g3\ g4\ g5\ .\ .\ .\ .\ .\ \hat{g}5\ \hat{g}4\ \hat{g}3\ \hat{g}2\ \hat{g}1$

Sequential symmetry on the other hand:

$g1\ g2\ g3\ g4\ g5\ .\ .\ .\ .\ .\ \hat{g}1\ \hat{g}2\ \hat{g}3\ \hat{g}4\ \hat{g}5$

In the actual rituals of the Shido Kegyô, however, both kinds of symmetry are found. Schematically, using ten actions, this dual use would appear as:

$g1\ g2\ g3\ g4\ g5\ g6\ g7\ g8\ g9\ g10\ .\ .\ .\ .\ .$

$\hat{g}10\ \hat{g}9\ \hat{g}8\ \hat{g}7\ \hat{g}4\ \hat{g}5\ \hat{g}6\ \hat{g}3\ \hat{g}2\ \hat{g}1$

"$\hat{g}4$" through "$\hat{g}6$" in this case demonstrate sequential symmetry, while occuring within the mirror image symmetry of "$\hat{g}10$" through "$\hat{g}7$" and "$\hat{g}3$" through "$\hat{g}1$". The reason for this mix of both mirror image symmetry and sequential symmetry is that "$\hat{g}4$" through "$\hat{g}6$" is itself an autonomous

unit. As a whole unit it occurs in mirror image order, but within itself it retains its sequence. If we represent this autonomous unit as K, the schematic would look like:

g1 g2 g3 K g7 g8 g9 g10 . . . . .

ĝ10 ĝ9 ĝ8 ĝ7 K ĝ3 ĝ2 ĝ1

In the Fudô Myôô Soku Sai Goma the structure of all five fire sacrifices are basically the same. In addition, each one has an opening and closing sequence and is symmetrically organized. The similarity of the five fire sacrifices, together with their symmetry, leads to the conclusion that each one is an autonomous rite in itself. Historically, goma rituals have been written which have as few as a single and as many as nine fire sacrifices. This ability to expand a ritual by embedding the same rite over and over again may be referred to as repetitive embedding.

Another structural characteristic regularly demonstrated by the rituals of the Shido Kegyô, the Goma included, can be referred to as terminal abbreviation, to distinguish it from the abbreviation resulting from embedding identified by Staal. Although the rituals are symmetrical, the actions at the end of the ritual which match those at the beginning are usually shorter. For example, when the practitioner is ritually constructing the ritual enclosure, the mudras and accompanying mantras are for the most part repeated three times. At the end of

the ritual, however, when the ritual enclosure is being ritually dismantled, the mudras and mantras are only performed once. It is this tendency to abbreviate the actions in the second half of the ritual which is referred to as terminal abbreviation.

A structural examination of the Goma and the other rituals of the Shido Kegyô supports Staal's ideas that there is a hierarchy of rituals which limits the ways in which rituals can be combined with one another and that, when one ritual is embedded into another, the actions of the two rituals may be interwoven. It also supports the ideas that the symmetry of the ritual is the most fundamental aspect of ritual structure and that a ritual which has another embedded into it may also undergo modification. Three new patterns which emerge from this examination are sequential symmetry, repetitive embedding and terminal abbreviation.

Kirk and Fontenrose

One way of explaining ritual is to connect it invariably with myth. There are various forms of this theoretical approach. Some maintain that all myth derives from ritual, while others hold that all ritual derives from myth. Still others simply maintain that there is some kind of universal connection between the two. All of these can be referred to simply as myth and ritual theories.

Despite much abuse, myth and ritual theories still

have great influence--being taught in contemporary textbooks and taken for granted by researchers such as d'Aquili.[28] Despite its apparent inability to disabuse, there is evidence which denies overwhelmingly the idea that there is an invariable connection between myth and ritual. For example, Fontenrose has pointed out that "the findings of field anthropologists--Kluckhohn, Malinowski, Gifford, Fenton, and many others--point in one direction, to a conclusion that myths are generally not ritual texts."[29].

Even more strongly, Kirk has said that "it is simply not true that myths are always associated with rituals, let alone identical with them in some way."[30] Between them, Fontenrose and Kirk have examined thoroughly the different versions of the myth and ritual idea, and there is no need to reproduce their analyses here.

The goma, however, serves as yet another confirmation of their denial of an invariant connection between myth and ritual. If one were to assume such a connection and sought the myth connected with the goma, the logical place to turn would be to the Mahâvairocana Sûtra. Yet, upon examination, what is found there is a story justifying and explaining the use of a pre-existing non-Buddhist ritual in a Buddhist context. There is no record here of a culture hero's actions which the ritual replicates, nor is the Sûtra the textual part of the ritual. Thus, at least in its Japanese and Buddhist contexts, the myth and ritual

explanation of the goma fails.

An adherent of the myth and ritual position, however, might assert that the failure was no failure, since the search was misguided. Although no invariant connection might be found in these relatively late materials, the myth and ritual theorist might maintain that over time the connection has been lost or forgotten. As a ritual which existed prior to its Japanese and Buddhist forms, the myth corollate of the goma should perhaps be sought in some earlier sources. The Vedic material, which would contain the oldest record of the connection between some myth and the fire sacrifices, however, also fails to display the kinds of invariant connections predicted by the myth and ritual theories.

Certainly, there are points of contact between Vedic myths and Vedic rituals, just as there are between Buddhist myths and Buddhist rituals. For example, "Eggeling was probably the first to suggest that the Agnicayana is connected with a late hymn of the Ṛgveda, the _Puruṣasûkta_ or 'Hymn of the Cosmic Man' (Ṛgveda 10.90)."[29] This connection, however, does not show that the ritual derives from a performance of the myth, nor from performing the actions of the mythic characters. Neither does it show the myth deriving from the ritual--either as the text of the ritual or as a description of the ritual.

Any further adherence to a myth and ritual

explanation of the goma can only be based on a version of the argumentum ad ignorantiam fallacy: No evidence has been presented that shows that the goma is not connected--somewhere in the inexaminable mists of time--with a myth, therefore, it must be connected. Although there are myths which derive from rituals and rituals which derive from myths, not all myths are derived from rituals, nor are all rituals derived from myths.[32] The goma appears to be one of those rituals which does not derive from any particular myth, but which in its history has been connected in various ways with various mythic figures and themes.

This examination of the Fudô Myôô Soku Sai Goma has contributed to a better understanding of the nature of sacrifice in Tantric Buddhism, to an improved way of conceptualizing the relationship between social organization and rituals, to expanding the number of identified ritual structures, and to further evidencing the absence of any invariant connection between myth and ritual. Knowledge of the goma also contributes to an understanding of both Buddhist and Japanese ritualism, areas which have tended to be understudied in the past. The goma is still one of the most commonly performed of Shingon rituals, and the role of the Shingon tradition in Japan has also tended to be understudied, despite its pervasive impact on Japanese religion.

Further research of course needs to be done in all of these areas. The Shunie Rituals (修二会, also known

as Omizutori, お水取り) held in the second lunar month at Wakasa and Nara would be one particularly valuable ritual complex for further work. Said to have been first performed in A.D. 752, these rituals combine both indigenous Shintô and Buddhist influences.[33] They may also contain Near Eastern influences transmitted through China to Japan and embedded in these rituals--rituals which are still being performed annually. Ichiro Hori has cited H. I. H. Prince Takahito Mikasa as saying that Japan is a "living laboratory and a living museum to those who are interested in the study of history of religions."[34] Although the influences of modernization, industrialization and Westernization are producing both new religious forms and a certain self-consciousness about Japanese religion, it would seem that Japan will continue to be a valuable resource for the study of the history of religions.

APPENDIX ONE

DESCRIPTIVE STRUCTURAL ANALYSIS OF THE JUHACHI DO RITUAL

I. Jûhachi Dô

A. Purification

<u>1. Dharma of Endowing the Practitioner</u>

I.A.1.a. Entering the Ritual Enclosure

Going into the dôjô, the practitioner visualizes his own body as that of Vajrasattva, and that under each footstep a fully open eight petalled lotus springs up.

I.A.1.b. Universal Reverence (Prostrations)

Facing the Chief Deity, the practitioner kneels on the floor below the seat, places the ojuzu on his left wrist, makes the vajra añjali mudra (kongo-gassho) and makes three full prostrations. With each he recites the mantra ON SARABA TATAGYATA HANAMANA NAO KYAROMI.

I.A.1.c. Take One's Seat

The practitioner takes his seat, and folds his legs into the full lotus posture, right leg on top.

I.A.1.d. Arrange the Pûjâ Offerings

The offerings and implements on the dan (mandala altar) are checked and any final rearrangements made.

I.A.1.e. Mantra of Universal Homage

The ojuzu is strung over the hands with the head bead over the middle finger of the right hand. There is a single twist to the beads and the large bead opposite the head bead is over the index finger of the left hand. The ojuzu is rubbed together as the practitioner recites the mantra ON SARABA TATAGYATA HANAMANA NAO KYAROMI once more. The ojuzu is then removed, folded into three coils and placed on the left table (waki-zukue) with the right hand. The head bead is closest to the altar. The sleeves of the robes are then folded out of the way. A pinch of chip incense is taken from the incense box on the left table and placed into the incense burner (kasha).

I.A.1.f. Powdered Incense

The practitioner takes a pinch of powdered incense (zuko) between the forefinger and thumb of his right hand and places this in his left palm. Another pinch is placed in the right palm and the hands rubbed together, spreading the incense over the hands and fingers. This is accompanied by the thought that doing so, one generates and polishes the Fivefold Virtues of the Dharmakaya Buddha Vairocana: precepts (sila), meditation (samadhi), wisdom (prajña), liberation (moksa) and knowledge of liberation (vimukti jñanadarsam).

I.A.1.g. Purify the Three Karmic Actions

Making the padma añjali mudra (renge gassho), the practitioner consecrates the five points of the body

(forehead, right shoulder, left shoulder, chest and throat) by reciting the mantra ON SOHA HANBA SYUDA SARABA TARAMA SOHA HANBA SYUDO KAN five times.

I.A.1.h. Reverence to the Three Classes of Deities

I.A.1.h.i. Buddha Class

The padma añjali mudra is modified by bending the forefingers so that they touch the middle phalange of the middle fingers. Reciting the mantra ON TATAGYATA DOHANBAYA SOWAKA once, the practitioner imagines that all of the deities of the Buddha class empower (kaji) him--they purify his bodily karma, extinguish his hindrances and transgressions, and increase his merit and wisdom.

I.A.1.h.ii. Padma Class

The practitioner makes the mudra of the eight petalled lotus (hachiyo no in) and recites the mantra ON HANDOBO DO HANBAYA SOWAKA once. He is to imagine that the Bodhisattva Avalokitesvara and all of the other deities of Padma rank are empowering him, thereby causing him to quickly attain purity of speech, eloquence of speech, causing others to enjoy listening to his speech, giving him unhindered eloquence and mastery (jizai) in preaching the Dharma of the Buddhas.

I.A.1.h.iii. Vajra Class

Making the mudra of the three pointed vajra (sanko no in) the practitioner recites the mantra ON BAZORO DOHANBAYA SOWAKA once. He is to imagine that the Bodhisattva Vajragarbha and all of the deities of the

Vajra class are empowering him, purifying his mental karma, awakening Bodhicitta, attaining Samadhi, and helping him to speedily attain liberation.

I.A.1.i. Putting on the Armor, Protecting the Body

Making the naibaku sanko no in, the practitioner consecrates the five parts of the body, reciting the mantra ON BAZARA GINI HARACHI HATAYA SOWAKA five times. The practitioner imagines that he has put on the armor of Great Compassion and Great Mercy of the Tathagatas. All demons and any others who would hinder him are unable to do so, seeing him wrapped in bright light and flame. Instead of desiring to hinder him, they have thoughts of compassion. No evil person is able to gain any advantage over him. He is unstained by defilements of any kind and is released from rebirth in any of the painful realms. Unsurpassed, perfect Bodhi is quickly attained.

2. The Dharma of Samantabhadra's Vows

I.A.2.a. Empower the Argha Water

Taking the ojuzu in his left hand, the practitioner removes the lid from the water bowl (shasui-ki) and places it on the left side table with his right hand. Making the mudra of the small three pointed vajra (sho sanko no in) the Argha Water is consecrated by reciting the Kundali Mantra twenty-one times: counting on the ojuzu with his left hand and stroking the ojuzu with the mudra, the practitioner repeats ON AMIRITEI UN PATTA.

I.A.2.b. Purify the Pûjâ Offerings

Next, he takes up the sanjô in his right hand and places the tip of it in the Argha Water. Circling it clockwise twenty-one times, he repeats the syllable RAN twenty-one times, again counting on the ojuzu. Then, he circles the sanjô twenty-one times counter clockwise, repeating the syllable BAN twenty-one times, again counting on the ojuzu. He is to visualize the water as having become milky, that it is pure as is the inherent nature of all dharmas. Tapping the end of the sanjô on the edge of the water bowl, the practitioner then waves the sanjô over the offerings on the dan. The motion is three loops of a helix at the bottom of which the sanjô is lifted and then brought straight down. This motion is repeated three times. The practitioner visualizes the water sprinkling his body and the inner and outer offerings on the dan, washing and purifying them.

I.A.2.c. Empower the Pûjâ Offerings

Putting down the sanjô, the practitioner folds the ojuzu into a double loop and holding it in his left hand makes the vajra fist mudra, placing his hand on his left hip. With the right hand he makes the mudra of the small pointed vajra (sho sanko no in). The hand is held palm up and is circled three times counter clockwise over the offerings while repeating the mantra ON HANDA KYARISYA YU BAZARA UN three times. Then the mudra is circled three times clockwise, again repeating the mantra. The

practitioner visualizes the offerings becoming pure marvelous offerings by the power of this consecration.

I.A.2.d. Declaration (only recited at the first performance of Jûhachi Dô ritual)

Still holding the ojuzu in his left hand, the practitioner takes up the egoro, strikes the gong twice and then holding the egoro with both hands, recites:

> I do most sincerely and reverently address the Tathâgata Mahâvairocana, the Master of this the Mantrayana Teachings, and the host of deities in both the Garbhakosa and Vajradhâtu Mandalas; most especially do I declare to the Eight Great Patriarchal Masters who have transmitted and delivered these most secret teachings to all beings in the three lands (India, China, and Japan); and to all the Three Treasures throughout the universe. I say: Hard it is to attain human life, and now I (practitioner's name), your disciple, have fortunately attained it; hard it is to encounter the secret teachings, but now I have encountered them. How can I spend my days in vain, and so achieve nothing over the years?
>
> Here have I received the most secret ways/teachings of the Eighteen Mudrâs, and have now set out upon their practice three times daily for these seven days. I humbly request that the Three Treasures from both the Mandalas guide me, protect me, and remove all hindrances and difficulties from me, so that I may accomplish my mission to pursue all Siddhi. Through the Siddhi may I extend its merit equally to all the Dharmadhatu. Thus do I invoke.(1)

I.A.2.e. Invocation to the Kami

(For the first performance of the Juhachido, I.A.2.e. begins with the following introduction.)

The practitioner recites:

> Verily, where the Three Mysteries are cultivated and performed, and when transgressions are extinguished and good is increased, in that time and place the hosts of mysterious forces have surely cast their power upon the practitioner.(2)

Ojuzu and egoro as above, strike the gong twice.

Recite the following:

Thus, on behalf of the Five Classes of Devas of the Vajra rank, on the outer Cakra of the Mandala, for the Heavenly Monarch and the heavenly hosts of the Nine Heavens in all the Three Realms, and most especially for all the astral deities who govern the destiny of this year, for the Gongen deities of the two tutelary shrines of this mountain Kôyasan and all their attendants, for the 120 Daimyojin deities who guard their shrines, for the deities who cure this year's epidemics, for all Kamis great or small, of Japan (and the world), for the deities both provisional and absolute in all Pure Lands, for the increase of their majesty,(3)

(ring the gong once, put down egoro, fold hands into the meditation mudra and recite the <u>Prajñâpâramitâhrdaya Sûtra</u> once; take up the egoro, hold it in both hands and say:)

The Name of the Prajñâ pâramitâ sûtra.

(strike the gong once)

For the fulfillment of the Universal Auspicious Vows/Practices of Samantabhadra and Kobo Daishi, The Most Precious Mantra/Name of Mahâvairocana Buddha.

(strike the gong once)

For the everlasting peace and realizing Buddhahood of the deceased both rich or poor, those with whom I have an affinity and those with whom I have had no affinity, The Most Precious Mantra/Name of Mahâvairocana Buddha.

(strike the gong once)

For the increasing of the majesty of the Lord Ekâksara-usnisa-cakra and the eternal harmony between earth and heaven, The Most Precious Name of the Ekâksara-usnisa-cakra Deity

(strike the gong once),

The Most Precious Name/Mantra of Mahâvairocana Buddha.

(strike the gong once)

For the completing the Siddhi of a practitioner, The Most Precious Name of Mahâvairocana Buddha.

(strike the gong once)

For the equal attainment of the ultimate benefit of those in all lands of the Dharmadhâtu, The Name of the Bodhisattva Vajrapani.(4)

(strike the gong once)

I.A.2.f. Eternally Existent Three Precious Ones

The practitioner sets down the egoro, hangs his ojuzu from his left wrist, forms the vajra añjali mudra and states: "I respectfully bow down to the Eternally Existent Three Precious Ones."

I.A.2.g. Purification of the Three Karmic Actions

With vajra añjali, he then recites the following mantra once:

ON SOHA HANBA SYUDA SARABA TARAMA SOHA HANBA SYUDO KAN

I.A.2.h. Mantra of Universal Homage

With vajra añjali, he then recites the following mantra once:

ON SARABA TATAGYATA HANNA MANNA NAU KYAROMI

I.A.2.i. Five Vows of Samantabhadra Bodhisattva

Making a small bow, the practitioner then recites:

Homage to all Buddhas in the Ten Directions, to the unsurpassed most marvelous Dharma, and to the highly honored Samgha (priesthood).

With the pure Karma of my body, speech and mind I offer my homage to Him of Great Compassion, the Buddha Vairocana.

For all my transgressions of body, speech, and mind committed in various realms of the rebirth in Samsara since beginningless time, so do I now repent of them all, just as the Buddha and Bodhisattvas have repented of them. I offer my homage to Him of Great

Compassion, the Buddha Vairocana.

Now I awaken a mind of profound joy, adoring all meritorious knowledge accumulated by all beings. I take adoration (into my heart) of all the merits generated by the Three Mysterious Actions of all Buddhas and Bodhisattvas, and take joy in all good virtues/faculties accumulated by all the Pratyekabuddhas, Srâvakas, and by all sentient beings. I offer my homage to Him of Great Compassion, the Buddha Vairocana.

All these lights unto the world are now on the seat of this Dôjô illuminating the Three Realms of Existence. Here do I kneel before them and ask them earnestly to turn the Cakra of unsurpassed, marvelous Dharma.

To all the Tathâgatas, the Lords of the Three Dhâtus who are approaching Pari-nirvâna, I now beseech them to remain long with me/us. May they not cast aside their compassionate vows to save all mankind. I offer my homage to Him of Great Compassion, the Buddha Vairocana.

Through the repentance, joy and beseeching of all merits, may I never lose sight of my Bodhicitta. May the marvelous host of Buddhas and Bodhisattvas always be my friends, and may They never despise me. May I be set apart from the Eight Difficulties/Calamities, and give rise to no difficulties. Through the knowledge of seeing my former states of existence and adorning them, may I be free from ignorance and delusion, and possess all compassion and wisdom. Accomplishing the Ten Pâramitâs, and endowed with them may I be born into the super world of the Tathâgatas and be surrounded with many attendants in perpetual fervor.

May I have the Four Unhindered Eloquences, the Ten Masteries/Freedoms, the Six Supernatural Powers, and may all Dhyânas be perfected. As the Vajra-jvala and Samantabhadra do the work of the Parinâma, I praise Them and transfer my merits to all; I offer my homage to Him of Great Compassion, the Buddha Vairocana.(5)

I.A.2.j. Generating Bodhicitta

With his hands in the vajra añjali mudra, the practitioner recites the mantra ON BOCHI SHITTA BODA HADA YAMI once.

I.A.2.k. Buddha Nature Samaya

With the same mudra, the practitioner recites the mantra ON SANMAYA SATO BAN once.

I.A.2.l. Vows

The practitioner then takes up the egoro and ojuzu, and strikes the gong once. He then recites:

> I sincerely hope that the Masters of the Mantrayâna Teachings, the Tathâgata Mahâvairocana, the deities of both mandalas, all the multitude of deities and Dharma-Protecting Devas, take pity on me, accept my assembled offerings, and protect me, your disciple. Extinguish all my transgressions committed in thought, word, and deed from beginningless time up to the present, and may all beings in all the lands in the Dharmadhatu, in equal measure, attain the ultimate benefit.(6)

I.A.2.m. Five Great Vows of a Bodhisattva

Continuing from above, the practitioner makes the five Great Vows of a Bodhisattva:

> Sentient creatures are innumerable;
> I vow to save them all.
> Meritorious knowledge is endless;
> I vow to accumulate it all.
> The Teachings of the Dharma are innumerable;
> I vow to master them all.
> The Tathagatas are countless;
> I vow to serve them all.

Laying down the egoro, the practitioner places the ojuzu on his left arm forms the vajra añjali mudra and makes the fifth vow:

> Bodhi is unsurpassed; I vow to attain it. May I and others in the Dharmadhâtu receive equally the ultimate benefit.(7)

I.A.2.n. Universal Pûjâ

With the same mudra, the practitioner recites the mantra of Universal Offering:

ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN once.

I.A.2.o. Three Powers

With the same mudra, the practitioner says:

By the power of my merits,
the power of realizing identity with the Tathâgata,
and the power of my Dharma essence,
I abide in the Universal Pûjâ.(8)

The practitioner then takes up the egoro and rings the gong once. Then, he puts down the egoro and ojuzu.

B. Construction

3. Dharma of Setting the Earthly Boundary

I.B.3.a. Vajra Poles

The practitioner next makes the jikai kongo ketsu mudra by pressing the tips of the little fingers (Earth fingers) together, the ring and middle fingers (Water and Fire fingers) of the left hand press down on those of the right, and the tips of the forefinger and thumb (Wind and Space fingers) are pressed together. The mudra is moved downward toward the earth three times, repeating the mantra ON KIRI KIRI BAZARA BAZHIRI HORA MANDA MANDA UN PATTA each time. The practitioner imagines that the world is made firm, an indestructible Vajra World, which cannot be shaken or disturbed. Within this realm, all evil or unclean things are made pure and clean. The size of the world will be in accord with the size of the practitioner's mind.

I.B.3.b. Vajra Walls

By turning the previous mudra so that the palms of the hands face the practitioner and pointing the thumbs up, the kongo sho in mudra is formed. Circling this mudra three times clockwise, the practitioner repeats the mantra ON SARA SARA BAZARA HARA KYARA UN PATTA each time. The practitioner is to imagine that flames pour out of the mudra as he circles it in front of himself. The dojo is imagined to become a Vajra Castle, firm and impenetrable, which will protect him from any evil or distraction.

I.B.3.c. Chip Incense

A pinch of chip incense is offered at this time.

4. Dharma of Endowing the Dojo

I.B.4.a. Visualizing the Seat of Enlightenment

The practitioner makes the Tathâgata Fist Mudra (nyorai ken in) by grasping with his right fist the extended thumb of his left fist. He then proceeds with the following visualization:

In front of the practitioner is the syllable AH which transforms into a seven-jewelled palacial pavilion. The pavilion is decorated with bejewelled and embroidered banners, pennants and streamers. The jewel-studded pillars of the pavilion are in long, straight rows. In the center, on an altar, is the syllable KIRIKU. This transforms into an eight-petalled lotus. Resting in the middle of the open lotus blossom is the syllable BAN. This syllable transforms into the Dharmadhâtu Stupa. The

Stupa then transforms into the Tathâgata Mahâvairocana, who is seen complete with jewelled crown and necklace, and all of the major and minor marks of a fully enlightened Buddha. Gathered around him, on all four sides, are all of the deities of the mandala. Above them, fragrant clouds gently release a variety of flowers and emit music and singing. The Tathâgata Mahâvairocana is partaking of Argha Water from a jewelled cup, while a Mani Jewel serves as a lamp.

Upon completing the visualization, the practitioner empowers the seven parts of his body: left hip, dan, right hip, heart, forehead, throat and crown of the head. He repeats the mantra ON BOKU KEN once at each of the seven locations.

I.B.4.b. Mudra of Maha Akasagarbha

The mudra of Mahâ Âkâsagarbha is made by first forming the vajra añjali. The two middle fingers are brought down so that they cross each other horizontally. The two forefingers are then to take the shape of a mani jewel, i.e., a pointed arch. The practitioner repeats the mantra ON GYAGYANAU SANBANBA BAZARA KOKU once. He is to imagine that out of this mudra flow innumerable offerings: robes, clothes, food and drink, palaces, pavilions, etc.

C. Encounter

<u>5. Dharma of Requesting the Deities</u>

I.C.5.a. Jewelled Carriage

The practitioner makes the hosharo mudra by placing

the hands palm up and interlacing the lower three fingers of both hands with each other. The tips of the forefingers are pressed together, and the thumbs are bent so as to touch the base of the forefingers. The practitioner repeats the mantra ON TORO TORO UN three times. At each repetition of the mantra, the practitioner pushes the mudra away from himself, extending the thumbs. He is to imagine that he is sending forth a carriage, richly adorned with the seven jewels, requesting the multitude of holy beings to ride in it.

I.C.5.b. Return of the Carriage

With the same mudra, the practitioner recites the mantra NAUMAKU SHITCHIRYA JIBIKIYANAN TATAGYATANAN, ON BAZARA GINYAU KYARA SYAYA SOWAKA three times. At each repetition of the mantra he draws the mudra back toward himself, contracting the thumbs to touch the base of the forefingers. The practitioner imagines that the carriage returns to the dôjô, and remains hovering in space above the dan.

I.C.5.c. Welcoming the Chief Deity

The geisho honzon mudra is used for inviting the Chief Deity to the dan. Forming an inner fist, but with the thumbs pointing upwards, the practitioner recites the mantra ON ZHINAU ZHIKYA EI KEI KI SOWAKA once. As he recites the mantra, he draws the thumbs down three times: once each on the EI, KEI, KI. The practitioner imagines that because the chief deity, Mahâvairocana, has not cast

aside his compassionate vows, he comes to the Pure Land created by the practitioner's visualization. He is accompanied by an innumerable host of saintly beings who reveal the meritorious qualities of Mahâvairocana Buddha.

6. Dharma of Sealing the Dojo

I.C.6.a. Mudra of Trailokyavijaya

With the palms away from him, the practitioner crosses the hands at the wrists, right hand on top. The little fingers are interlinked, the forefingers extended in a slight curve, and the ball of the thumb presses against the nails of the ring and middle fingers. This is the mudra of Gozanze Myoo, the Conqueror of the Three Realms. The mudra is circled three times clockwise, while the practitioner recites the mantra ON SONBA NISONBA UN GYARIKANDA GYARIKANDA UN GYARIKANDA HAYA UN ANAUYA KOKU BAGYABAN BAZARA UN PATTA once. The movement of the mudra is repeated counter clockwise three times while the mantra is repeated a second time. The movement of the mudra is understood to create a wall of flames around the visualized realm, a Fire Boundary. Holding the mudra still in front of himself, the practitioner recites the mantra a third time, empowering the four points: heart, forehead, throat and top of the head.

I.C.6.b. Vajra Net

With the palms facing down, the tips of the little fingers and the tips of the forefingers of the two hands are pressed together. The ring and middle fingers are

interlaced flat, the thumbs in line with the forefingers. This is the kongo mo in. The practitioner rotates the mudra three times clockwise, repeating the mantra ON BISOHORATA RAKISYA BAZARA HANZYARA UN PATTA three times. This mudra is said to spread out over the head of the practitioner a Vajra Net which protects him from attack or obstruction even from deities in the heavens. The practitioner may be at ease mentally and physically, and it is easy for him to attain samadhi.

I.C.6.c. Vajra Fire Enclosure

The practitioner makes the mudra of the vajra fire enclosure (kongo kain in) by placing the right hand palm up on top of the left hand, which is also palm up. The thumbs are extended straight up, and the mudra is rotated clockwise three times while repeating the mantra ON ASANMAGINI UN PATTA three times. Numberless flames pour forth from this mudra, first encircling the practitioner, then producing a Fire Enclosure around the the Vajra Wall.

<u>7. Dharma of Pûjâ Offerings</u>

I.C.7.a. Offerings of Greetings

I.C.7.a.i. Argha Water (First Pâramitâ)

The practitioner now picks up the Argha Water Cup (aka ki) by grasping the lip of the saucer with the middle finger and thumb of his right hand. It is gently wafted clockwise through the incense smoke three times. The left hand then makes the jike no in, the mudra of holding a flower. With the palm up, the little, ring and middle

fingers are extended, and the tips of the forefinger and thumb are pressed together. The cup and saucer are placed in the palm of the left hand, while the right hand forms the mudra of the small three pronged vajra: the little, middle and forefingers are extended, while the ring finger is curled in towards the palm with the thumb pressing against the nail. The mudra is moved from left to right over the cup three times while the practitioner recites the mantra ON AMIRITEI UN PATTA three times. The right hand also then takes the form of the jike no in, and the hands are brought together under the cup and saucer. The practitioner recites the mantra ON BAZARA DAGYA TA UN once. He then recites once the gatha:

With water pure in nature,
I wash Your stainless body;
Do not set aside Your salvation/vow,
But accept my most dedicated service and offering.(9)

The practitioner imagines that by offering this purified Argha Water to the chief deity, the practitioner's Three Karmic Actions of body, speech and mind are cleansed, and that any impurities or defilements are washed away. The water is offered by grasping the further edge of the cup with the forefinger and thumb of the right hand. The bottom of the cup is tapped three times against the inner rim of the saucer. Then, the water is poured out into the saucer, a third of it each of three times. The cup is then set back onto the saucer, and the whole returned to its original position on the dan, held by the thumb and middle finger of the right hand, i.e., the same way as

when it was first picked up.

I.C.7.a.ii. Lotus Thrones

Making the mudra of the eight petalled lotus, the practitioner recites the mantra ON KYAMARA SOWAKA once. The practitioner visualizes countless Vajra Lotuses flowing out from this mudra, which are used as Vajra Lotus Thrones by the host of saintly deities.

I.C.7.a.iii. Ringing the Bell

The practitioner takes up the goko (five pointed vajra) in his right hand. Holding it level on the far side of the handle of the bell (kongo-rei), he then picks up the bell in his right hand as well. Bringing it close to himself, he then takes the bell in his left hand and places it on his left hip. Still holding the goko in his right hand, the practitioner shakes it three times, reciting the syllable UN each time. Revolving the goko three times counter-clockwise, the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKARA SYADA SOWATAYA UN TARATA KAN MAN once. The goko is then revolved three times clockwise while the mantra is recited again once. The goko is then placed at the right hip.

The practitioner lifts the bell and holds it near his left ear. The bell is tilted so that the clapper rests on the side closest to the dan (inner edge). The bell is rung by bouncing the clapper so it strikes the inner edge once, then swung back to strike the outer edge (the side farthest from the dan) once, and then forward to strike

the inner edge once more. The bell is rung in this fashion, with increasing tempo, ten times. Then, still increasing the tempo, it is rung five to ten more times by bouncing the clapper on the inner edge. The first five of the triple rings is visualized as occuring at the left ear, the next three at the heart and the last two at the forehead. During each of the triple rings the practitioner recites the mantra ON BAZARA GENDA TOSYA KOKU. The bell is lowered to the left hip. Then it is returned to the kongo ban, followed by the goko.

I.C.7.b. Material Pûjâ Offerings

I.C.7.b.i. Powdered Incense (Second Pâramitâ)

The practitioner picks up the second cup to the right of the censer, the zuko ki in the same manner as he did the aka ki. He circles it through the incense smoke three times and then places it in the palm of his left hand which is in the mudra of jike no in. Making the small three pointed vajra mudra with his right hand, he waves the mudra over the zuko ki three times from left to right, reciting the mantra ON AMIRITEI UN PATTA each time. Making the jike no in with the right hand and joining both hands together, he raises the cup slightly toward the chief deity and says ON once. The zuko ki is then returned to its place on the dan.

I.C.7.b.ii. Flowers (Third Pâramitâ)

The third cup to the right of the kasha is the flower cup (keman ki). This is offered in the same way as

the powdered incense. However, after the syllable ON is uttered, three of the five leaves in the cup are removed and placed on the dan. They are held between the nail of the forefinger and the ball of the middle finger, and placed in a triangular pattern.

I.C.7.b.iii. Burning Incense (Fourth Pâramitâ)

The practitioner now picks up the incense burner and places it immediately into his left hand which is in the flower offering mudra. In other words, since it is impossible to revolve it through its own smoke, this step must be deleted. He empowers it and offers it, in the same way as the previous offerings.

I.C.7.b.iv. Food (Fifth Pâramitâ)

The rice offering is to be empowered with the small vajra mudra (sho sanko no in) while it is being placed on the dan in preparation for the ritual. Thus, at this time it is not picked up. The practitioner simply makes the jike no in with his left hand, and while gazing at the rice offering makes the mudra of the small vajra with his right, empowering and offering the rice offering as if it were in his hands.

I.C.7.b.v. Lights (Sixth Paramita)

To offer lights, the practitioner first makes the jike no in with his left hand and then gazing at, but not picking up, the candle on the right side of the dan, empowers it with the small vajra mudra as previously. He then makes the vajra fist mudra with his left hand, and

the light mudra (tomyoo no in) with his right. He folds the little and ring fingers into the palm and extends the middle finger straight up. The forefinger touches the back of the middle finger just below the nail and the thumb is curled across the palm so that the tip touches the first joint of the ring finger. Holding this mudra, the practitioner recites the syllable ON once.

I.C.7.c. Hymn in Praise of the Four Wisdoms

Having finished the offerings, the practitioner makes the vajra añjali mudra, and recites the Hymn in Praise of the Four Wisdoms of the Buddha: ON BAZARA SATOBA SOGYARAKA BAZARA ARATAN NAUMA DOTARAN BAZARA TARAMA KYAYATAI BAZARA KYARAMA KYAROHANBA once. The shidai says:

> When the practitioner recites this hymn three times daily and praises the meritorious power of the Chief Deity (Buddha), he awakens the Dharmadhâtu Assembly of the Chief Deity. They have not cast aside their most compassionate vows, but with numberless rays of light They illumine and touch the practitioner, whose heavy weight of Karmic hindrances is now totally abolished, and both his body and mind are at ease.(10)

I.C.7.d. Universal Pûjâ Offering

The practitioner makes the fukuyo no in (universal pûjâ mudra) by forming the vajra añjali mudra, then bringing the tips of the forefingers together and placing the thumbs so that they are pointed straight, alongside each other. He recites the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN once. Reciting this mantra is said to produce a rain of vast immeasurable offerings which shower down upon all of

the Tathâgatas and all of the innumerable Buddha Lands. Making such an offering obtains for the practitioner unlimited merits and longevity, endless as empty space. He shall be perpetually reborn amidst the great assembly of all the Tathâgatas. His rebirths shall be from lotus flowers, and he shall gain the Five Supernatural Powers.

I.C.7.e. Three Powers

Returning to the vajra añjali mudra, the practitioner now recites the Stanza of the Three Powers:

By the power of my merits,
the power of realizing identity with the Tathâgata,
and the power of my Dharma essence,
I abide in the Universal Pûjâ.(11)

I.C.7.f. Brief Aspirations

Making the vajra añjali mudra the practitioner recites the Brief Aspirations once:

May I extend the Universal Offerings to the Buddha Mahavairocana. Especially I transfer the offerings to the deities of both Mandalas, all the multitude of deities, and the heavenly Devas protecting the Dharma. By virtue of these marvelous offerings, arranged here, They gladly accept my offerings and protect their disciple (me). Through extinguishing all my inauspicious things, increasing my merit and length of years, and receiving perpetual joy and happiness, my endless vows will be fulfilled and perfected.(12)

I.C.7.g. Worship of the Buddhas

Making the vajra añjali mudra, the practitioner now recites the Stanza in Worship of the Buddhas once:

Homage to the Buddha Mahâvairocana,
Homage to the Buddha Aksobhya,
Homage to the Buddha Ratnasambhava,
Homage to the Buddha Amitâyus,
Homage to the Buddha Amoghasiddhi,
Homage to the Four Pâramitâ Bodhisattvas,

Homage to the Sixteen Great Bodhisattvas,
Homage to the Eight Pûja Bodhisattvas,
Homage to the Four Embracing Wisdom Bodhisattvas,
Homage to all the Buddhas and Bodhisattvas in the Vajradhâtu,
Homage to all the Buddhas and Bodhisattvas in the Great Compassion Garbha Store Dhâtu.(13)

D. Identification

8. Dharma of Recitation

I.D.8.a. Empowerment of the Chief Deity

The practitioner makes the wisdom fist mudra (chiken in) by first making the vajra fist mudra with both hands. Then he extends the forefinger of the left hand which he grasps firmly with the right. This is held in front of the chest and imagining himself to be Mahâvairocana Buddha, the practitioner recites the mantra ON BAZARA DATO BAN three times.

I.D.8.b. Chip Incense

The practitioner makes an offering of chip incense.

I.D.8.c. Empowerment of the Ojuzu

I.D.8.c.i. Censing the Ojuzu

The ojuzu is picked up by the head bead from the left table with the right hand. Placing the head bead over the left forefinger so that the tassle hangs into the palm, the practitioner then folds it into three coils, turning the lower tassles into the palm as well. The ojuzu is then placed in the right hand, so that the head bead is now on top of the coil, and circled clockwise throught the incense smoke three times. The beads are then transferred from hand to hand three times: from right

to left, from left to right, and then from right to left. The hands are then brought together with the ojuzu between them and brought up to the chest.

I.D.8.c.ii. Mantra

The practitioner then recites the mantra ON RAN SOWAKA three times. Then he repeats the Pure Jewel Mantra: ON BEIROSYANAU MARA SOWAKA three times.

I.D.8.c.iii. Rotation of the Ojuzu

Next, the ojuzu is rotated three times. First, the mother bead (boshu) is held between both middle fingers, and the beads are allowed to fall straight down in one coil. The thumb and forefinger of the left hand then grasp the mother bead, and the thumb and forefinger of the right hand loosely grasp the small beads. The left hand is then extended away from the practitioner so that the small beads slip between the thumb and forefinger of the right hand. As the left hand is extended, the practitioner recites the mantra ON BAZARA GUKYA ZYAWA SAN MA EI UN once. The practitioner then releases the mother bead from his left hand, reverses the beads in his right hand, grasps the large bead which is now between the fingers of the right hand and repeats the motion and mantra. He does this once more, so that a total of three repetitions is performed.

I.D.8.d. Primary Recitation

The practitioner then takes the mother bead between the thumb and forefinger of his right hand and grasps the

other large bead with the thumb and forefinger of his left hand. He then makes the preaching mudra (seppo no in) by extending the middle, ring and little fingers of both hands upwards. He then recites the mantra of the chief deity: ON BAZARA DATO BAN one hundred eight times. The first seven repetitions are performed with the preaching mudra, but the rest are performed by reversing the hands so that the beads move through the fingers and palms. When the large bead opposite the mother bead reaches the right hand, the beads are reversed, so that the return half of the hundred and eight repetitions is performed across the same beads as the first half.

I.D.8.e. Vow of Universal Attainment

Upon completing the recitation, the beads are again folded into three coils. Holding them between the palms, the practitioner raises them to touch his forehead, saying:

> By performing the Dharma of the recitation,
> Which generates super-knowledge/merits,
> May all sentient beings
> Speedily become Mahâvairocana Buddha.(14)

Placing the triple coil in the right hand again, the beads are circled through the incense smoke three times as previously, and replaced on the left table.

I.D.8.f.Empowerment of the Chief Deity

Identical with I.D.8.a.

I.D.8.g. Secondary Recitation

The practitioner next recites each of the following mantras the number of times indicated, using the ojuzu to

keep track of the number.

I.D.8.g.i. Mantra of the Buddha Locana (21 times):

NAUBO BAGYA BADO USYUNISYA ONRORO SOBORO ZHINBARA CHISYUTA SHITTA ROSYANI SARABA RATA SADANI EI SOWAKA

I.D.8.g.ii. Mantra of Mahâvairocana of the Garbhadhâtu (100 times):

A BI RA UN KEN

I.D.8.g.iii. Mantra of Mahâvairocana of the Vajradhâtu (1,000 times):

ON BAZARA DATO BAN

I.D.8.g.iv. Mantra of the Four Buddhas, Aksobhya (100 times):

ON AKISYU BIYA UN

I.D.8.g.v. Mantra of the Four Buddhas, Ratnasambhava (100 times):

ON ARATANAU SANBANBA TARAKU

I.D.8.g.vi. Mantra of the Four Buddhas, Amitayus (100 times):

ON ROKEIZHINBARA ARAN ZYAKI RIKU

I.D.8.g.vii. Mantra of the Four Buddhas, Amoghasiddhi (100 times):

ON ABOKYA SHITTEI AKU

I.D.8.g.viii. Mantra of Vajrasattva (100 times):

ON BAZARA SATOBA AKU

I.D.8.g.ix. Mantra of Trailokyavijaya (21 times):

ON SONBA NISONBA UNGYARIKANDA GYARIKANDA UN GYARIKANDA HAYA UN ANAUYA KOKU BAGYABAN BAZARA UN PATTA

I.D.8.g.x. Mahâvajracakra Mantra (7 times):

NAUMAKU SHITCHIRIYA JIBIKYANAN TATAGYATANAN ANBIRAZHI BIRAZHI MAKASYAKYA RA BAZHIRI SATA SATA SARATEI SARATEI TAREI TAREI BADAMANI SANBAN ZYANI TARAMACHI SHITTA GIRIYA TARAN SOWAKA

I.D.8.g.xi. Mantra of the One Syllable Golden Cakra (100 times):

NAUMAKU SANMANDA BODANAN BORON

I.D.8.g.xii. Mantra of the Buddha Locana (7 times):

NAUBO BAGYABADO USYUNISYA ON RORO SOBORO ZHINBARA CHISYUTA SHITTA ROSYANI SARABA RATA SADANI EI SOWAKA

The ojuzu is returned to its place on the left table.

I.D.8.h. Chip Incense

The practitioner offers a pinch of chip incense.

E. Dissociation

9. Dharma of the Latter Pûjâ and Upâya

I.E.9.a. Material Pûjâ Offerings

The offerings on the left side of the dan are now made in the same manner as previously (I.C.7.b.). They are made in the following order:

I.E.9.a.i. Powdered Incense

I.E.9.a.ii. Flowers

I.E.9.a.iii. Burning Incense

I.E.9.a.iv. Food

I.E.9.a.v. Lights

I.E.9.b. Offerings of Departure

Performed in the same manner as the Offerings of Greeting (I.C.7.a.).

I.E.9.b.i. Argha Water

I.E.9.b.ii. Ringing of the Bell

The bell is taken directly in the left hand, while the right is held at the right waist in the vajra fist mudra. The triple ring is made three times, a double ring six times and six single rings, all in increasing tempo.

I.E.9.c. Hymn in Praise of the Four Wisdoms

Identical with I.C.7.c.

I.E.9.d. Universal Offering

Identical with I.C.7.d.

I.E.9.e. Three Powers

Identical with I.C.7.e.

I.E.9.f. Brief Aspirations

Identical with I.C.7.f.

I.E.9.g. Worship of the Buddhas

Identical with I.C.7.g.

(<u>Transfer</u> <u>of</u> <u>Merits</u>)

I.E.9.h. Transfer of Merits

The practitioner next takes up the ojuzu and egoro in his left hand and strikes the bell once. He then recites:

> The merits of my practice are transferred to the Three Precious Ones, their sea of vows, to men and Devas of the Three Realms, to the departed spirits of both rich and poor, to the peace and prosperity of the realm, to self and others in the Dharmadhâtu, to the equal attainment of the ultimate benefit, to the Dharmakaya, and to Great Bodhi.(15)

The egoro and ojuzu are then put down again.

I.E.9.i. Upaya for Transfer of Merit

(Identical with the fifth section of I.A.2.i. Five Vows of Samantabhadra Bodhisattva.) Making the vajra añjali mudra, the practitioner recites:

> Through repentance, joy, and the beseeching of all merits, may I never lose sight of my Bodhicitta. May the marvelous host of Buddhas and Bodhisattvas always be my friends and may they never despise me. May I be apart from the Eight Calamities and give rise to no difficulties.
>
> Through the knowledge of seeing past states of existence and adorning them, may I be free from ignorance and delusion, and possess all compassion and wisdom. Accomplishing the Ten Pâramitâs and endowed with them, may I be born in the superworld of the Tathâgatas and be surrouunded with many attendants in perpetual fervor. May I have the Four Unhindered Eloquences, Ten Masteries/Freedoms, Six Supernatural Powers, and may all Dhyânas be perfected. As Vajra-jvala and Samantabhadra do the work of Parinâma, I praise them and turn my merits over to all; I offer my homage to Him of Great Compassion, the Buddha Mahâvairocana.(16)

(<u>Unsealing the Ritual Enclosure</u>)

The mantras for each of the following are recited once, while the mudra is circled counterclockwise once.

I.E.9.j. Vajra Fire Enclosure

As in I.C.6.c.

I.E.9.k. Vajra Net

As in I.C.6.b.

I.E.9.l. Trailokyavijaya

As in I.C.6.a.

(<u>Unbinding the Earth Elements</u>)

The mantras for each of the following are recited once, while the mudra is circled counterclockwise once, or

in the case of the Vajra Poles, lifted up. The Vajra Poles are not removed, however, until the last performance of the ritual. If, however, the sadhana is being performed in a dôjô, a "place of perpetual recitation", the Vajra Poles are not removed at all.

I.E.9.m. Vajra Walls

As in I.B.3.b.

I.E.9.n. Vajra Poles

As in I.B.3.a.

(Sending Off the Deities)

I.E.9.o. Release

The practitioner now grasps one of the two remaining leaves in the keman cup on the left side of the dan. He picks it up between tip of his middle finger and the nail of his forefinger of his right hand. Replacing the forefinger with the tip of the middle finger of his left hand, he then folds his hands into an outer fist, except that both middle fingers are extended with the leaf grasped between them. He then recites the mantra ON BAZARA BOKISYA BOKU once. Taking the leaf between the middle and forefingers of the right hand as previously, it is placed on the left side of the altar, to the left of the three leaves offered in the Latter Offerings.

(Departure of the Practitioner)

I.E.9.p. Reverence to the Three Classes of Deities

Identical with I.A.1.h.

I.E.9.p.i. Buddha Class

I.E.9.p.ii. Padma Class

I.E.9.p.iii. Vajra Class

I.E.9.q. Putting on the Armor, Protecting the Body

Identical with I.A.1.i.

I.E.9.r. Straighten the Offerings

Identical with I.A.1.d.

The practitioner takes up the ojuzu and egoro, folds the ojuzu double, strikes the bell once, and replaces the egoro. He strings the ojuzu over his two hands as described previously and rubs the ojuzu flat--holding his hands so that the palms are parallel to the floor.

I.E.9.s. Standing Up from One's Seat

Turning to the right, the practitioner unfolds his legs and stands up from his seat. (Reverse of I.A.1.c.)

I.E.9.t. Universal Reverence (Prostrations)

Identical with I.A.1.b.

I.E.9.u. Leaving the Ritual Enclosure

The practitioner then leaves the dojo.

APPENDIX TWO

DESCRIPTIVE STRUCTURAL ANALYSIS OF THE KONGO KAI RITUAL

II. Kongô Kai

A. Purification

1. Dharma of Endowing the Practitioner

II.A.1.a. Preparation of the Practitioner

Before entering the dôjô, the practitioner is to clean his hands and mouth and don clean clothes. This physical cleaniness is described as being a prerequisite for visualizing the Three Mysteries, purifying the Three Karmic Actions, worshipping the Three Classes of Deities, or donning the Armor for protection of the body.

II.A.1.b. Visualization when Approaching the Dôjô

While approaching the dôjô, the practitioner is to visualize his body as that of Vajrasattva, imagining that each footstep is upon an eight petalled lotus flower. In this way the practitioner is imagine his approach to the dojo as an approach to the shrine of the Dharmadhatu. (Visualization is identical with I.A.1.a., though here it is performed while approaching the dôjô, and there it is

performed when entering the dôjô.)

II.A.1.c. Visualization upon Reaching the Dôjô

Upon reaching the dôjô, the practitioner is to snap his fingers three times, reciting the syllable HUM each time. This is said to awaken the Buddhas.

II.A.1.d. Visualization upon Entering the Dôjô

As the practitioner enters the dôjô, he is to visualize the syllable MA in front of his right eye, and the syllable TA in front of his left. He visualizes these becoming like the light of the sun and moon, respectively. He is to enter the dôjô with his right foot foremost.

II.A.1.e. Universal Reverence (Prostrations)

Identical with I.A.1.b.

II.A.1.f. Take One's Seat

Identical with I.A.1.c.

II.A.1.g. Arrange the Puja Offerings

Identical with I.A.1.d.

II.A.1.h. Mantra of Universal Homage

Identical with I.A.1.e.

II.A.1.i. Powdered Incense

Identical with I.A.1.f.

II.A.1.j. Visualization of the Three Mysteries

The practitioner forms the vajra añjali mudra, with the palms slightly apart. He then visualizes the syllable KIRIKU between his palms, on the surface of his tongue and in his heart. These syllables are visualized as changing into white eight-petalled lotuses, above which is the

syllable A. These syllables then change into moon disks, above which is the syllable UN. These change into five pronged vajras. Each of the vajras gives off a ray of light which shines into the karmic actions of body, speech and mind. The transgressions of each of these are thereby fully eradicated. Upon completing the visualization, the practitioner recites the syllable UN ten times: three for the body, four for the tongue and three for the heart.

II.A.1.k. Purify the Three Karmic Actions

Identical with I.A.1.g.

II.A.1.l. Reverence to the Three Classes of Deities

Identical with I.A.1.h.

II.A.1.h.i. Buddha Class

II.A.1.h.ii. Padma Class

II.A.1.h.iii. Vajra Class

II.A.1.m. Putting on the Armor, Protecting the Body

Identical with I.A.1.i.

2. The Dharma of Samantabhadra's Vows

II.A.2.a. Empower the Argha Water

Identical with I.A.2.a.

II.A.2.b. Purify the Pûjâ Offerings

Identical with I.A.2.b.

II.A.2.c. Empower the Pûjâ Offerings

Putting down the sanjô, the practitioner folds the ojuzu into a double loop and holding it in his left hand makes the vajra fist mudra, placing it on his left hip. With the right hand he makes one half of a Trailokyavijaya

Five Pronged Vajra mudra. This is done by extending all of the fingers straight up, with the middle finger in the center and the other four fingers standing at the four quarters. The mudra is circled three times counter clockwise over the offerings while repeating the mantra ON NISONBA BAZARA UN HATTA three times. Then the mudra is circled clockwise three times, again repeating the mantra. The practitioner visualizes the offerings becoming pure marvelous offerings by the power of this consecration.

II.A.2.d. Visualization of the Syllable RAN

Making the vajra añjali mudra in front of his chest, the practitioner visualizes the syllable RAN in four locations: over his head, in his heart, in the center of the dan and below him in the earth. It is triangular and red. The four syllables change into four Fire Cakras, burning and purifying the defilements and impurities of the practitioner's body and the physical world. The practitioner recites the mantra ON RAN SOWAKA three times.

II.A.2.e. Purification of the Ground

With his hands still in vajra añjali the practitioner recites the mantra ARAZYABAGYATAKU SARABA TARAMAKU once.

II.A.2.f. Purification of the Body

The practitioner makes the open flower mudra by first forming the padma añjali mudra and then extending the middle fingers straight out. Directing the mantra to the four places (over his head, in his heart, in the center of the dan, and under the earth) the practitioner recites the

mantra ON SOHA HANBA SYUDA SARABA TARAMAKU four times.

II.A.2.g. Visualize the Buddhas

Returning to vajra añjali mudra, the practitoner recites the mantra KEN BAZARA DADO once.

II.A.2.h. Arising of the Vajra

Making the vajra fist with both hands, the practitioner then extends the two little fingers (earth) and hooks them together. The two forefingers (wind) are also extended and the tips pressed together. The thumbs lightly touch the middle phalanx of the middle finger. He then recites the mantra ON BAZARA CHISYUTA UN three times, lifting the mudra sharply each time he says UN.

II.A.2.i. Universal Homage

Returning to vajra añjali, the practitioner recites the mantra ON SARABA TATAGYATA HANA MANA NAU KYAROMI once.

II.A.2.j. Homage to the Four Buddhas

Retaining the vajra añjali mudra, the practitioner recites the four following mantras:

II.A.2.j.i. Homage to Akṣobhya

ON SARABA TATAGYATA HOZYU BASATANAUYA TAMANAN JIRIYA TAYAMI SARABA TATAGYATA BAZARA SATOBA CHI SYUTA SOBA MAN UN

II.A.2.j.ii. Homage to Ratnasambhava

ON SARABA TATAGYATA HOZYA BISEIKYA TAMANAN JIRIYATAYAMI SARABA TATAGYATA BAZARA ARATANAU BISHIZYA MAN TA RAKU

II.A.2.j.iii. Homage to Amitabha

ON SARABA TATAGYATA HOZYA HARABARITANAU YA TAMANAN JIRIYA TAYAMI SARABA TATAGYATA BAZARA TARAMA HARABARI TAYAMAN KIRIKU

II.A.2.j.iv. Homage to Amoghasiddhi

ON SARABA TATAGYATA HOZYA KYARAMANI ATAMANAN JIRIYATAYAMI SARABA TATAGYATA BAZARA KYARAMA KURO MAN AKU

II.A.2.k. Universal Homage of the Vajra Holder

Now the practitioner makes the mudra of the Vajra Class of Deities. This is done by turning the left hand palm down and the right hand palm up. The two hands are then placed back to back with the little fingers and thumbs hooked together. The practitioner then imagines this mudra as being on top of his head, and recites the mantra ON BAZARA BITSU once. The hands are then placed so that the palms face each other and the fingers are pointing straight up. The practitioner recites the mantra ON BAZARA BITSU ON SARABA TATAGYATA KYAYA BAKI SHITTA BAZARA BANDANAU KYAROMI. On the first syllable of BANDANAU the left hand is circled vertically toward the body, on the second syllable the right hand is circled vertically toward the body, and on the third syllable the left hand is again circled toward the body. This is referred to as a "dancing motion."

II.A.2.l. Declaration

Identical with I.A.2.d.

II.A.2.m. Invocation to the Kami

Identical with I.A.2.e.

II.A.2.n. Eternally Existent Three Precious Ones

Identical with I.A.2.f.

II.A.2.o. Purification of the Three Karmic Actions

Identical with I.A.2.g.

II.A.2.p. Mantra of Universal Homage

Identical with I.A.2.h.

II.A.2.q. Five Vows of Samantabhadra Bodhisattva

Identical with I.A.2.i.

II.A.2.r. Request

Two different recitations are performed here, depending upon the time of the ritual. In the first performance of the day, the practitioner takes up the egoro and recites the following:

> Homage to the Buddha Mahavairocana;
> Homage to the Four Pâramitas, the Four Wisdoms, and the Buddhas of the Four Directions;
> Homage to the Sixteen Great Bodhisattvas, the Eight Pûja Bodhisattvas, and the Four Embracing Wisdom Bodhisattvas;
> Homage to Trailokyavijaya, who turns the Wheel of the Dharma;
> Homage to the Tathagatas in the Assemblies of both the Mandalas;
> Homage to Devas of majesty and merit in the outer enclosure of the Vajra class of deities;
> May they not forget their original vows, their Samaya;
> And may they approach this altar and accept these offerings.
> May Kobo-daishi's bliss in the Dharma increase;
> As for the many Âcâryas who have transmitted the Lamp of the Teachings to the Three Lands,
> May I, your protected disciple, have all inauspicious things removed from me;
> May the great vows to extinguish transgressions and to generate good be achieved;
> And may all beings in all the lands of the Dharma-dhatu equally attain the ultimate benefit.(1)

The second and third performance of a day are

identical with I.A.2.l.

II.A.2.s. Five Great Vows of a Bodhisattva

Identical with I.A.2.m.

II.A.2.t. Universal Puja

Identical with I.A.2.n.

II.A.2.u. Three Powers

Identical with I.A.2.o.

II.A.2.v. Visualize the Four Immeasurable Minds[2]

The practitioner then makes the mudra of Amitabha's Samadhi. This is done by interlacing the fingers of the two hands with the fingers of the right hand foremost. The two forefingers are then raised so that they are back to back from the second knuckle to the tip. The thumbs then press down on the tips and against each other. He then proceeds with the following:

II.A.2.v.i. Immeasurable Mind of Sympathy

He recalls to himself the following thought:

> Observe carefully that all sentient beings, be they of whichever of the six realms of rebirth, or the four types of arising, contain within themselves the Tathâgata Store, and that they fully possess Vajra body, speech and mind. By the power of the merits in my cultivation of these Three Mysteries, may we all equally become one with the Bodhisattva Samantabhadra.(3)

He then recites the mantra ON MAKA MAITARAYA SOHARA once.

II.A.2.v.ii. Immeasurable Mind of Compassion

He then recalls to himself the thought:

> Observe carefully that all sentient beings, be they of whichever of the six realms of rebirth, or the four types of arising, are sinking within

the sorrow-filled sea of birth and death, not knowing their own minds. In vain do they generate discriminations, giving rise to many kinds of defilements and afflictions. By the force of the empowerment of my cultivation of these Three Mysteries, may we all equally become one with the Bodhisattva Akasagarbha.(4)

He then recites the mantra ON MAKA KYARODAYA SOHARA once.

II.A.2.v.iii. Immeasurable Mind of Joy

He then recalls to himself the thought:

> Observe carefully that all sentient beings, be they of whichever of the six realms of rebirth, or the four types of arising are essentially pure. And since their natures are pure, like the lotus, they are unstained by external defilements. By the power of the merits in the cultivation of these Three Mysteries, may we all equally become one with the Bodhisattva Avalokitesvara.(5)

He then recites the mantra ON SYUDA HARABODA SOHARA once.

II.A.2.v.iv. Immeasurable Mind of Equanimity

Then he recalls to himself the thought:

> Observe carefully, that all sentient beings, be they of whichever of the six realms of rebirth, or the four types of arising, are apart from "me" and "mine," from all subject-object relationships, for in the Dharma, they are all equal. Their minds are perpetually unarisen, for in both their external marks and in their internal natures, they are but Emptiness. By the power of the merits in the cultivation of these Three Mysteries, may we all equally become one with the Bodhisattva Space Store.(6)

He then recites the mantra ON MAKO BEIKISYA SOHARA once.

II.A.2.w. Distinguished Vows of Mahâvairocana

Folding his hands into the vajra añjali mudra, the practitioner next recites the mantra ON SARABA TATAGYATA

SYO SHITAKU SARABA SATOBANAN SARABA SHITTAYAKU SANBANI ENTAN TATAGYATA SHISYA CHI CHISYUTATAN once.

B. Construction

3. <u>Dharma of Setting the Earthly Boundary</u>

II.B.3.a. Mahâvajracakra

The practitioner now folds his hands into an inner fist: the fingers are interlaced and turned inwards. The forefingers are then extended and the middle fingers hooked around the back of the forefingers, touching at the tips. While reciting the following mantra three times, the practitioner visualizes the mudra as contacting the five points of his body (forehead, right shoulder, left shoulder, heart and throat); NAUMAKU SHICHIRIYA JIBIKYANAN TATAGYATANAN ANBIRAZHI BIRAZHI MAKASYAKYARA BAZIRI SATA SATA SARATEI SARATEI TAREI TAREI BIDAMANI SANBAN ZYANI TARAMACHI SHITTA GIRIYA TARAN SOWAKA.

II.B.3.b. Vajra Poles

This action is almost identical with I.B.3.a., except that the mudra is slightly different. Instead of laying the ring and middle finger of the left hand on top of those of the right, these fingers are now interlaced. The tips of the right ring and middle fingers touch the top of the webbing between the left hand's little and ring finger, and middle and forefinger, respectively. Similarly, the tips of the left ring and middle fingers touch the webbing between the right hand's little and ring finger, and middle and forefinger, respectively.

II.B.3.c. Vajra Walls

As with the previous action, this one is almost identical with I.B.3.b. However, mudra formed in II.B.3.b. is used. Otherwise, motion of the mudra, visualization and mantra are the same.

II.B.3.d. Vajra Eyes

The practitioner next makes a vajra fist with each hand, and places them on his hips. He then visualizes the syllable MA in his right eye and the syllable TA in his left eye. These change into the sun and moon, and he recites the mantra ON BAZARA JIRISYUCHI MATA once.

II.B.3.e. Opening the Minds

The practitioner makes an outer fist by interlacing the fingers, right hand foremost, so that the fingers are wrapped over the backs of the hands. He holds this in front of his chest and pulls it apart three times: at each repetition of the mantra ON BAZARA MANDA TARATA.

II.B.3.f. Entering into Wisdom

The practitioner now makes an outer fist, interlacing the fingers of both hands, right hand foremost. The thumbs are placed inside the fist and the forefingers extended. The practitioner visualizes a full moon in front of himself, in the middle of which is the syllable A. Flexing the forefingers twice, he imagines himself grasping the syllable and placing it upon the full moon visualized as being present in his heart. He repeats the mantra ON BAZARA BESYA AKU three times.

II.B.3.g. Sealing in Wisdom

With the same mudra, the practitioner now folds his forefingers down so that the tips touch the backs of his thumbs. He repeats the mantra ON BAZARA HOSYUCHI BAN three times.

II.B.3.h. Samaya of Samantabhadra

Making an outer fist with the two middle fingers extended straight up, the practitioner recites the mantra ON SANMAYA SATO BAN four times. The mudra and mantra are visualized as being directed to four places on the practitioner's body: heart, forehead, throat and crown. This empowers the four places.

II.B.3.i. Samaya of Extreme Bliss

Making an outer fist, the practitioner extends the two little fingers and two thumbs, and folds the middle fingers inside the fist. Holding the mudra in front of his face, he makes a stabbing gesture towards his heart each of the three times he repeats the mantra SANMAYA KOKU SORATASA TOBAN.

II.B.3.j. Trailokyavijaya

Identical with I.C.6.a., except with the addition of a third repetition of the mantra while the mudra is held still in front of the practitioner. During this third repetition the four places on the body (heart, forehead, throat and crown) are empowered.

II.B.3.k. Samaya of the Padma Assembly

Making an outer fist, the practitioner extends the

two little fingers and the two thumbs so that they point upwards. He recites the mantra ON BAZARA HANDOMA SANMAYASA TOBAN once.

II.B.3.l. Dharmacakra

With the same mudra as above, the practitioner crosses the two little fingers. He recites the mantra UN DAKI SOBOTAYA MAKA BIRAGIYA BAZARAN BAZARA TARA SATEI EINAU TAKU once.

II.B.3.m. Great Desire

Making an outer fist, the practitioner inserts the thumb of his right hand into the space between the thumb and forefinger of his left hand three times, once for each of the final three syllables (SA, TO and BAN) of the mantra. The mantra ON SORATA BAZARAN ZYAKU UN BAN KOKU SANMAYASA TOBAN is recited once.

II.B.3.n. Amogha Body of Great Bliss

Leaving the thumb inside the fist, the practitioner recites the mantra ON MAKA SOGYA BAZARA SATOBA ZYAKU UN BAN KOKU SORATASA TOBAN once.

II.B.3.o. Beckoning the Transgressions

Making an outer fist, the middle fingers are extended straight out, touching at the tips. The forefingers are left loosely extended and are hooked back toward the practitioner three times, once on each of the three final syllables of the mantra (UN, HA and TA). The practitioner is to imagine that he is beckoning to himself all the transgressions of all sentient beings, as well as all of

his own transgressions committed in the three evil realms of rebirth. The mantra ON SARABA HANBA KYARI SYABA BISYU DANAU BAZARA SATOBA SANMAYA UN HATTA is recited once.

II.B.3.p. Crushing the Transgressions

The practitioner now makes an inner fist and reciting the syllable BAN, extends the two middle fingers in the same form as they had been in the previous mudra. At the end of the mantra the middle fingers are clapped together three times, once each on the three syllable UN, TARA and TA. The mantra ON BAZARA HANI BISOHOTAYA SARABA HAYA MANDANAUNI HARABO KISYAYA SARABA HAYA GYACHI BYAKU SARABA SATOBA SARABA TATAGYATA BAZARA SANMAYA UN TARATA is recited once.

II.B.3.q. Removing Karmic Hindrances

Making the vajra añjali, the forefingers are folded inwards so that their backs touch and the thumbs are pressed down on them. The practitioner recites the mantra ON BAZARA KYARAMA BISYUDAYA SARABA BARADANI BODA SACHIENAU SANMAYA UN three times.

II.B.3.r. Completing Bodhicitta

Making an outer fist, the practitioner extends the two thumbs and two little fingers upwards. He then recites the mantra ON SENDAROTAREI SANMANDA HANDARA KIRANI MAKA BAJIRINI UN three times.

II.B.3.s. Visualization of the Sadhaka's Body Attaining Buddhahood, Replete with the Five Marks

II.B.3.s.i. (Emptiness of All Existing Things)

The practitioner makes the mudra of Amitabha's Samadhi by interlacing the fingers palm up, raising the forefingers so that they are back to back and bringing the tips of the thumbs together with the tips of the forefingers. He is to visualize that all existing things originate in the mind, that they have no inherent reality. The things which exist are actually abiding in stillness and extinction, in a state of undiscriminating wisdom. Then, all the Buddhas, who fill the whole realm, are visualized as snapping their fingers, awakening all beings and saying: "Oh son of good family, what you have awakened to now is the One Way, total purity, a state that cannot be known even in the states of Vajropama Samadhi, or Sarvajna. But do not be satisfied with this state, for you must yet perfect the state of Samantabhadra, and attain the highest, true awakening."[7]

II.B.3.s.ii. Penetration of the Bodhicitta

The practitioner retains the same mudra. In his state of meditative concentration, the practitioner experiences this sudden awakening and so pays homage to all of the Buddhas by reciting the mantra of Universal Homage: ON SARVA TATAGYATA HANA MANA NAU KYAROMI once. He then thinks to himself "May all the Tathagatas manifest themselves here where I am doing my practice." All the Buddhas respond to his request by saying with one voice: "See your own mind! As is the Teaching, when you look to

your own mind, do not see its external characteristics!" The practitioner again recites the mantra of Universal Homage: ON SARVA TATAGYATA HANA MANA NAU KYAROMI once, and then says to all the Buddhas: "I do not see my own mind, for what characteristics does it have?" To this inquiry the Buddhas all reply: "The characteristics of the mind are hard to fathom, for the mind is like the full moon, seen in a light mist."[8] The practitioner now recites the mantra ON SHITTA HARACHIBETOU KYAROMI once.

II.B.3.s.iii. Cultivation of the Bodhicitta

With the same mudra, the practitioner now visualizes to himself the pure and originally unstained nature of the Store of Consciousness (alayavijñana). Because the mind contains within itself all merit and wisdom, it is like a full moon. The practitioner is now to visualize a full moon seen clearly. When the full moon is seen, the practitioner will obtain full awakening to the Bodhicitta. The practitioner then recites the mantra ON BOCHI SHITTA BADAHADAYAMI once.

II.B.3.s.iv. Developing the Vajracitta

With the same mudra, the practitioner hears all of the Buddhas say: "Bodhi is firm and solid."[9] He then recites the mantra ON CHISYUTA BAZARA once.

II.B.3.s.v. Broad Vajra

With the same mudra, the practitioner now visualizes a five pronged vajra above the full moon, and then above that a stupa. The stupa expands to fill the

whole of the Dharmadhâtu. The practitioner then recites the mantra ON SOHARA BAZARA once.

II.B.3.s.vi. Condensation of the Vajra

With the same mudra, the practitioner visualizes the stupa as contracting, until it is the size of his own body. He recites the mantra ON SOGARA BAZARA once.

II.B.3.s.vii. Experiencing the Vajra Body

With the same mudra, the practitioner now visualizes his body as being identical with the stupa. He recites the mantra ON BAZARA TAMAKU KAN once.

II.B.3.s.viii. Perfection of the Bodhicitta

With the same mudra, the practitioner now visualizes his body as being identical with the body of the Buddha. He recites the mantra ON YATA SARABA TATAGYATASA TATA KAN once.

II.B.3.s.iv. Empowerment of All the Buddhas

With the same mudra, the practitioner now visualizes himself as gazing at his own body which is identical with the body of the Buddha, complete with all of the marks of a Buddha. He then recites the mantra ON SARABA TATAGYATA BISANBOJI CHIRITA BAZARA CHISYUTA once.

II.B.3.t. Empowerment of the Four Buddhas

II.B.3.t.i. Buddha Acala

Making an outer fist, the practitioner extends the two middle fingers straight up and together. The practitioner visualizes the mudra as being placed in his heart. The practitioner recites the mantra ON BAZARA

SATOBA CHISYUTA SOBA MAN UN once.

II.B.3.t.ii. Buddha Ratnasambhava

With the previous mudra, the practitioner now bends the middle fingers at the first joint making a triangular shape, said to be like a jewel. The practitioner visualizes the mudra as being placed on his forehead. The practitioner recites the mantra ON BAZARA ARATANAU CHISYUTANBA MAN TARAKU once.

II.B.3.t.iii. Buddha Amitayus

With the previous mudra, the practitioner now rounds the middle fingers, so that they are in a shape said to be like that of a lotus. The practitioner visualizes the mudra as being placed on his throat. The practitioner now recites the mantra ON BAZARA TARAMA CHISYUTANBA MAN KIRIKU once.

II.B.3.t.iv. Buddha Amoghasiddhi

With the previous mudra, the practitioner now turns the middle fingers inside the fist so that the two fingers face each other. The two thumbs and two little fingers are extended straight up. The practitioner visualizes the mudra as being placed on the crown of his head. The practitioner recites the mantra ON BAZARA KYARAMA CHISYUTANBA MAN AKU once.

II.B.3.u. Abhiseka of the Five Buddhas

II.B.3.u.i. Buddha Mahavairocana

With an outer fist, the practitioner extends the middle fingers, bending the last joint. This is said to

make a shape like a sword. The two forefingers are extended along the backs of the middle fingers. The mudra is visualized on the practitioner's head. He recites the mantra ON SARABA TATAGYATA ZHINBARIYA BISEIKYA UN once.

II.B.3.u.ii. Buddha Aksobhya

With a mudra as in II.B.3.t.i. the practitioner visualizes the mudra on his forehead. He recites the mantra ON BAZARA SATOBA BISHINZYA MAN UN once.

II.B.3.u.iii. Buddha Ratnasambhava

With a mudra as in II.B.3.t.ii. the practitioner visualizes the mudra on his head to the right. He recites the mantra ON BAZARA ARATANAU BISHINZYA MAN TARAKU once.

II.B.3.u.iv. Buddha Amitayus

With a mudra as in II.B.3.t.iii. the practitioner visualizes the mudra on top of his head to the rear. He recites the mantra ON BAZARA HANDOMA BISHINZYA MAN KIRIKU once.

II.B.3.u.v. Buddha Amoghasiddhi

With a mudra as in II.B.3.t.iv. the practitioner visualizes the mudra on top of his head to the left. He recites the mantra ON BAZARA KYARAMA BISHINZYA MAN AKU once.

II.B.3.v. Flower Garland of the Four Buddhas

The mudras for these next four sections are as indicated. However, each time the practitioner reaches the word MARA in the mantra, he unfolds the mudra, extends the forefingers while folding each hand into a fist, and

raises his hands up and around his head--as if he were placing a garland of flowers around his neck. Then, he opens both hands straight out, making a downward motion with his left hand on the syllable MAN and a downward motion with his right hand on the syllable BAN.

II.B.3.v.i. Buddha Aksobhya

With a mudra as in II.B.3.t.i. the practitioner recites the mantra ON BAZARA SATOBA MARA BISHINZYA MAN BAN once.

II.B.3.v.ii. Buddha Ratnasambhava

With a mudra as in II.B.3.t.ii. the practitioner recites the mantra ON BAZARA ARATANNAU MARA BISHINZYA MAN BAN once.

II.B.3.v.iii. Buddha Amitayus

With a mudra as in II.B.3.t.iii. the practitioner recites the mantra ON BAZARA HANDOMA MARA BISHINZYA MAN BAN once.

II.B.3.v.iv. Buddha Amoghasiddhi

With a mudra as in II.B.3.t.iv. the practitioner recites the mantra ON BAZARA KYARAMA MARA BISHINZYA MAN BAN once.

II.B.3.w. Armor

Making a vajra añjali mudra, the two forefingers are extended to touch the top joint of the middle fingers and the thumbs are pointed straight up. Holding this mudra, the practitioner recites the following mantra nine times. At each repetition of the mantra, it is directed toward

and empowers the following places of the body: 1. forehead, 2. right shoulder, 3. left shoulder, 4. chest, 5. right breast, 6. left breast, 7. navel, 8. right hip, and 9. left hip. The mantra is ON BAZARA KYABASE BAZARA KURO BANZHIRI BAZHIREI DA KAN.

II.B.3.x. Tying on the Armor

The practitioner now makes both hands into vajra fists, extending the forefinger of each. He is to visualize the syllable ON on the tip of his right forefinger, and the syllable TON on the tip of his left forefinger. From each of these syllables he is to visualize that there flows a dark blue cord. There are eighteen places on the body that the cord is visualized as wrapping itself: breast, upper back, lower back, waist, right knee, right thigh, left knee, left thigh, navel, lower back, breast, upper back, right shoulder, left shoulder, throat, back of the neck, forehead and crown of the head. As he visualizes the cords wrapping themselves three times around each of these places, the practitioner repeats the syllables ON TON three times, shaking the right hand on the syllable ON and the left hand on the syllable TON. Completing this visualization of tying on the armor, the practitioner extends the fingers of both hands. He shakes the left hand, saying the syllable SA; then he shakes the right hand, saying the syllable U; and again shakes the left, saying the syllable SA. Next he makes the vajra añjali mudra and recites the following

mantra, clapping three times, once each on the syllables TO, SYA and KOKU. The mantra ON BAZARA TOSYA KOKU is recited once. A pinch of incense is then offered.

II.B.3.y. The Body of Appearance of Wisdom

The practitioner now makes an outer fist, inserting the thumbs inside the fist. He then visualizes the Chief Deity as present in front of himself, and recites the mantra ON BAZARA SATOBA AKU once.

II.B.3.z. The Body of Seeing Wisdom

With the same mudra, the practitioner recites the part of the following mantra from ON to SYAYA. He is to invite the Chief Deity which he has visualized in the previous step to enter into his body. The four mantras which follow the first part of the mantra given below are the mantras for the Four Embracing Wisdom Bodhisattvas. Mudras for each of the four are made as their mantras are recited. The mudra for the first, which is made on the mantra ZYAKU, is the mudra of Trailokyavijaya. It is formed by folding the middle and ring finger of both hands in towards the palm, but not touching the palm. The thumbs rest on the nails of these two fingers. The little and forefingers are left extended in a slight curve. The hands are crossed so that the palm of the right hand faces the back of the left, and the two little fingers are hooked together. The second mudra, which is made on the mantra UN, is made from the first by bringing the backs of the forefingers together. The third mudra, which is made

on the mantra BAN, is made from the second by hooking the forefingers together. The fourth, which is made on the mantra KOKU, is made by shaking the third mudra. The mantra which is recited once is ON BAZARA SATOBA CHIRI SYAYA ZYAKU UN BAN KOKU.

II.B.3.aa. Reciting the Samaya

Making an outer fist, the two middle fingers are extended to make a form like a lotus (see II.B.3.t.iii.). As he extends the fingers, the practitioner recites the mantra SANMAYA SATOBAN once. He then repeats the mantra ON SANMAYU KAN MAKA SANMAYU KAN three times.

II.B.3.bb. Chip Incense

Identical with I.B.3.c.

4. Dharma of Endowing the Dôjô

II.B.4.a. Visualization of the Seat of Enlightenment

The practitioner now makes the Tathâgata's Fist mudra by making his left hand a fist with the thumb extended, and grasping that thumb with his right hand which forms a vajra fist. He then performs the following visualization. At the top of a very high mountain there is the syllable KIRIKU. The syllable becomes an eight-petalled lotus flower, which expands to fill the whole of the Dharmadhâtu. On top of this lotus blossom there appears the syllable AKU. This syllable becomes a jewelled pavilion, with eight towers and eight pillars. This is the Dharmadhâtu Palace, inside of which the practitioner visualizes the syllable KIRIKU, which changes into a great

lotus flower. On top of the lotus there is a mandala, and on top of the mandala is a Lion's Throne. On the Lion's Throne there is another lotus, on top of which is a full moon. Within the full moon, there is the syllable KIRIKU. This syllable changes into a large white lotus on a stalk. On this lotus there is the syllable BAN. From this syllable there issue great rays of light, which light up the whole of the Dharmadhâtu. The syllable transforms into a stupa of five parts. The base is square, which is the primary element of earth. The next portion is round, which is the primary element of water. The third portion is triangular, which is the primary element of fire. The fourth portion is a crescent, which is the primary element of wind. The top portion is round like a droplet, which is the primary element of space. The stupa gives off rays of light, illuminating the whole of the Dharmadhâtu. This light delivers all beings from suffering, making them happy. The stupa now changes, becoming the Tathâgata Mahâvairocana. The color of his body is like that of the moon, and he is crowned with the Jewelled Crown of the Five Buddhas. On his body is a heavenly robe of the finest silk. His body is adorned with gems and precious stones whose light shines into all ten directions of the Dharmadhâtu. He is surrounded on all sides by his attendants: the Four Buddhas, the Four Pâramitâ Bodhisattvas, the Sixteen Great Bodhisattvas, the Eight Pûjâ Bodhisattvas, the Four Embracing Bodhisattvas, the

Sixteen Deities of the Bhadrakalpa (this kalpa), the Twenty Devas, and an assembly of numberless, countless great Bodhisattvas. Reciting the following mudra seven times the practitioner empowers the seven places: left hip, altar, right hip, heart, forehead, throat and crown of the head. The mantra to be recited is ON BOKU KEN.

II.B.4.b. Three Powers

Making the vajra añjali, the practitioner then recites the stanza:

> By the power of my merits,
> the power of realizing identity with the Tathâgata,
> and the power of my Dharma essence,
> I aspire to the Realm of Pure Dharma.(10)

II.B.4.c. Mahâ Âkâsagarbha

The practitioner makes the mudra of Mahâ Âkâsagarbha by starting with vajra añjali, laying the two middle fingers straight across, and forming the two forefingers into the shape of a jewel (see II.B.3.t.ii. above). The thumbs are straight alongside each other. He then recites the mantra ON GYAGYANAU SANBANBA BAZARA KOKU once.

C. Encounter

<u>5. Dharma of Requesting the Deities</u>

II.C.5.a. Jewelled Carriage

Identical with I.C.5.a.

II.C.5.b. Return of the Carriage

Identical with I.C.5.b.

II.C.5.c. Small Vajra Cakra

The practitioner now makes two vajra fists, then extends the two forefingers and two little fingers,

hooking each of the two together. The practitioner now recites the following mantra nine times, first empowering the five points of his body (forehead, right shoulder, left shoulder, heart and throat), and then empowering the crown of his head, all of space, the top of the altar and the Chief Deity. On the last four repetitions the mudra is first lowered to the pit of the stomach and then raised until at the conclusion of the last repetition it is opened at the level of the mouth. The mantra to be recited is ON BAZARA SYAKYARA UN ZYAKU UN BAN KOKU.

II.C.5.d. Sea-Like Assembly of Buddhas

The practitioner now makes two vajra fists, crossing them at the wrists and holds them at chest level. As he repeats the mantra three times, he snaps his fingers on both hands simultaneously three times, once for each repetition of the mantra. The snap is made by pressing down firmly on the forefinger with the thumb and then suddenly extending the forefinger. As the thumb strikes the air pocket in the center of the curled middle finger a loud snapping noise is produced. The mantra which is repeated three times is ON BAZARA SANMAZYA ZYAKU.

II.C.5.e. Hymn in Praise of the Four Wisdoms

With vajra añjali, the practitioner recites the mantra ON BAZARA SATOBA SOGYARAKA BAZARA ARATANNAU MADOTARAN BAZARA TARAMA KYAYATAI BAZARA KYARAMA KYARO HANBA once.

II.C.5.f. Four Vidyas

II.C.5.f.i. Hook

Making the mudra of Trailokyavijaya (see II.B.3.j. above), the practitioner beckons once with his forefingers while reciting the mantra ON BAZARA KUSYA ZYAKU once.

II.C.5.f.ii. Snare

Bringing the backs of the two forefingers together, the practitioner recites the mantra ON BAZARA HASYA UN once.

II.C.5.f.iii. Lock

Hooking the forefingers together and lowering the mudra so that the wrists separate, the practitioner recites the mantra ON BAZARA SOBOTA BAN once.

II.C.5.f.iv. Bell

Raising the hands so that the wrists are together, the practitioner shakes the mudra on the syllable AKU as he recites the mantra ON BAZARA BESYA AKU once.

II.C.5.g. Clapping Hands

Extending the fingers and cupping the hands slightly, the practitioner claps three times, once each on the syllables TO, SYA and KOKU as he recites the mantra ON BAZARA TARA TOSYA KOKU once. The first two claps are soft, while the third is loud.

<u>6. Dharma of Sealing the Dôjô</u>

II.C.6.a. Mudra of Trailokyavijaya

Identical with I.C.6.a.

II.C.6.b. Vajra Net

Identical with I.C.6.b.

II.C.6.c. Vajra Fire Enclosure

Identical with I.C.6.c.

II.C.6.d. Maha Samaya

Making an inner fist, the practitioner extends the two middle fingers, touching them together at the tips. The two forefingers are extended, standing up behind, but not touching, the middle fingers. The two thumbs are bent and pressed against the base of the forefingers. The mudra is revolved clockwise three times, once for each of the three repetitions of the mantra ON SYOGAREI MAKA SAMAEN SOWAKA.

<u>7. Dharma of Puja Offerings</u>

II.C.7.a. Offerings of Greeting

II.C.7.a.i. Argha Water

Identical with I.C.7.a.i., except the gatha is:

With empowered water, pure in nature
I wash the undefiled body of Dharma-nature;
I desire to save without exception
All beings in all realms;
I desire to speedily attain
The samaya of the Chief Deity,
That he may soon appear before me,
That I may search out siddhi.(11)

II.C.7.a.i. Lotus Thrones

Identical with I.C.7.a.ii., except that after the mantra, the practitioner recites the following:

> Welcome oh Holy One, who by the powers of His original aspiration, has come down to us here. I desire that You bestow Your empowerment. Accept this request, and these small offerings. Through Your love and compassion, bestow upon me Your acceptance.(12)

II.C.7.a.iii. Ringing the Bell

Identical with I.C.7.a.iii.

II.C.7.b. Karma Assembly

II.C.7.b.i. Mahâvairocana

The practitioner makes the Wisdom Fist mudra and recites the mantra ON BAZARA DADO BAN four times.

II.C.7.b.ii. Aksobhya

The practitioner makes a vajra fist with his left hand, which is turned upwards and pressed against his navel. The fingers of the right hand are extended out straight and the hand is laid palm down on the right knee. The practitioner recites the mantra ON AKISYUBYA UN once.

II.C.7.b.iii. Ratnasambhava

Mudras as above, except that the right hand is reversed so that the palm is up. The practitioner recites the mantra ON ARATANNAU SANBANBA TARAKU once.

II.C.7.b.iv. Avalokitesvara

Making the mudra of Amitabha's Samadhi and recites the mantra ON ROKEIZHINBARA ARANZYA KIRIKY once.

II.C.7.b.v. Amoghasiddhi

The left hand forms a vajra fist which is held turned upwards at the navel as in II.C.7.b.ii. above. The fingers of the right hand are extended and the hand is held up next to the right shoulder with the palm facing outwards. The practitioner recites the mantra ON ABOKYA SHITTEI AKU once.

II.C.7.b.vi. Vajrapâramitâ

Mudra as in II.C.7.b.ii. above. The practitioner recites the mantra ON SATOBA BAZHIRI UN once.

II.C.7.b.vii. Ratna

Mudra as in II.C.7.b.iii. above. The practitioner recites the mantra ON ARATANNAU BAZHIRI TARAKU once.

II.C.7.b.viii. Dharma

Mudra as in II.C.7.b.iv. above. The practitioner recites the mantra ON TARAMA BAZHIRI KIRIKU once.

II.C.7.b.ix. Karma

Mudra as in II.C.7.b.v. above. The practitioner recites the mantra ON KYARAMA BAZHIRI AKU once.

II.C.7.b.x. Vajrasattva

Making two vajra fists, the left fist is turned downward, and rests on the left hip. The right fist is held upward at the center of the chest. On the syllable AKU the fingers of the right hand are all extended, and the hand is raised and pushed upwards away from the body in a motion described as being like the lunging of a spear. This is done three times, once for each of the three repetitions of the mantra ON BAZARA SATOBA AKU.

II.C.7.b.xi. Vajra King (Vajraraja)

Making two vajra fists, they are crossed at the wrists and held in front of the chest. On the syllable ZYAKU the two forefingers make a hooking gesture. This is done three times, once for each of the three repetitions of the mantra ON BAZARA ARANZYA ZYAKU.

II.C.7.b.xii. Vajra Desire

Making two vajra fists, the left is held out in front of the body while the right is held close in to the body. On the syllable KOKU the thumb and forefinger of the right hand are snapped open. This entire gesture is described as being like shooting an arrow. The mantra ON BAZARA ARAGYA KOKU is recited once.

II.C.7.b.xiii. Vajra Joy

Making two vajra fists, the two hands are held in front of the chest, turned inwards. On the syllable SAKU, the fingers are snapped on both hands simultaneously. (See II.C.5.d. above.) The fingers are snapped three times, once for each of the three repetitions of the mantra ON BAZARA SATO SAKU.

II.C.7.b.xiv. Vajra Jewel

Making two vajra fists, the two hands are brought together, palm to palm. The forefingers are extended, touching at the tips, to form a shape like a jewel. The thumbs extend straight alongside each other. The mantra ON BAZARA ARATANNAU ON is recited once.

II.C.7.b.xv. Vajra Light

From the previous mudra the forefingers and thumbs do not change their positions, but the other fingers are all extended outwards, and separated so that the hands are slightly cupped. The practitioner recites the mantra ON BAZARA TEIZYA AN once.

II.C.7.b.xvi. Vajra Banner

Making two vajra fists, the left fist is crossed over near the right hip and the right elbow rests upon it with the forearm straight up. The practitioner recites the mantra ON BAZARA KEITO TARAN once.

II.C.7.b.xvii. Vajra Laugh

Making two vajra fists, they are held at the level of the stomach and then raised to the level of the mouth and opened sharply on the syllables KASA KAKU as the practitioner recites the mantra ON BAZARA KASA KAKU once.

II.C.7.b.xviii. Vajra Dharma

Making a vajra fist with the left hand, the practitioner imagines that he is holding a lotus blossom in that hand. The right hand is held palm outwards at the level of the shoulder. The thumb and forefinger are joined in a circle, while the other fingers are extended. At the conclusion of each of the three repetitions of the mantra, the thumb and forefinger are opened. The mantra to be recited three times is ON BAZARA TARAMA KIRIKU.

II.C.7.b.xix. Vajra Sharpness

The left hand is held as in the previous mudra. The ring and little finger of the right hand are folded in towards the palm with the thumb pressing against the nails of these two fingers. The middle and forefingers are extended straight out. The mudra is held is held in front of the body at chest level. The practitioner is to imagine that he is holding a sword in his right hand while

he recites the mantra ON BAZARA CHIKISYUDA TAN once.

II.C.7.b.xx. Vajra Cause

Making two vajra fists, the forefingers are extended straight out and the two fists brought together so that the forefingers are alongside of each other. (224) The mudra is held at the level of the navel with the two forefingers pointed straight out away from the body. The mudra is revolved three times clockwise in front of the body, making a circle. This circle is made for each of the three repetitions of the mantra ON BAZARA KEITO MAN.

II.C.7.b.xxi. Vajra Speech

Making two vajra fists, they are held in front of the body with the thumbs uppermost. They are raised up towards the mouth as the practitioner recites the mantra ON BAZARA BASYA RAN once.

II.C.7.b.xxii. Vajra Action

From the previous mudra, the middle, ring and little fingers are extended. On the syllable KYA the left hand is circled out away from the body, then on the syllable RA the right hand is circled out away from the body, and finally on the syllable MA the left hand is again circled out away from the body. On the syllable KEN the practitioner makes a vajra añjali which he visualizes as being on top of his head. The mantra ON BAZARA KYARAMA KEN is recited once.

II.C.7.b.xxiii. Vajra Protection

Making two vajra fists, they are held together so

that the thumbs and forefingers touch. The mudra is held at the level of the navel and as the mantra is recited it is circled clockwise. On the syllable KAN the fists are pulled apart. (This gesture is like tying a knot.) This motion is made three times, once for each of the three repetitions of the mantra ON BAZARA ARAKISYA KAN.

II.C.7.b.xxiv. Vajra Horns

Folding the middle and ring fingers of both hands in towards the palm, and pressing on their nails with the thumb, the little and forefingers are extended straight up. The mudra is held just above shoulder level, just out from the corners of the mouth. The practitioner recites the mantra ON BAZARA YAKISYA UN once.

II.C.7.b.xxv. Vajra Fist

Making two vajra fists, the right fist rests palm downwards upon the back of the left fist. For this mudra the right hand, which represents the Kongokai mandala, has the tip of the finger pressing on the nail of the thumb. The left hand, which represents the Taizô Kai mandala, has the tip of the thumb pressing on the nail of the forefinger. The mudra rests close in to the body below the level of the navel. The practitioner recites the mantra ON BAZARA SANCHIBAN once.

II.C.7.b.xxvi. Vajra Happiness

Making two vajra fists, the left is placed on the left hip and the right on the right hip. The head is lowered and turned to the left slightly. The practitioner

recites the mantra ON BAZARA RASEI KOKU once.

II.C.7.b.xxvii. Vajra Garland

Making two vajra fists, the forefingers of both hands are extended. On the syllable ON the left hand is revolved out and away from the body, on the syllable BAZA the right hand is revolved out and away from the body, and on the syllable RA the left hand is again revolved out and away from the body. On the syllables MAREI the two hands are lifted up over the head, as if one were putting on a garland of flowers. For the final syllables of the mantra, TARATA, the hands form vajra añjali. The mantra ON BAZARA MAREI TARATA is recited once.

II.C.7.b.xxviii. Vajra Song

Making two vajra fists, the fists are placed with thumbs uppermost, touching each other. While reciting the mantra, the practitioner raises the mudra from the level of the navel to the mouth, throwing the hands open at the end of the mantra. The mantra ON BAZARA KITEI GIKU is recited once.

II.C.7.b.xxix. Vajra Dance

Extending the fingers of both hands straight out, pointed away from the body, on the syllable on the practitioner revolves the left hand out away from the body. On the syllable BAZA he revolves the right hand out away from the body, and on the syllable RA he again revolves the left hand out away from the body. For the rest of the mantra, he forms vajra añjali, which he

visualizes as being on top of his head. The mantra ON BAZARA CHIRITEI KIRIDA is recited once.

II.C.7.b.xxx. Vajra Incense

Making two vajra fists, they are held together side by side at the level of the chest. As the practitioner recites the mantra, the hands are pushed downwards and opened. The mantra ON BAZARA DOBEI AKU is recited once.

II.C.7.b.xxxi. Vajra Flower

Making two vajra fists, they are held facing up, touching one another. As the practitioner recites the mantra, they are drawn up from the level of the navel to the level of the chest and opened. The mantra ON BAZARA HOSYUBEI ON is recited once.

II.C.7.b.xxxii. Vajra Lamp

Making two vajra fists, the thumbs of both hands are extended and the hands are held together so that the palms face each other. As the practitioner recites the mantra, the mudra is drawn in towards the chest. The mantra ON BAZARA ROKEI CHIKU is recited once.

II.C.7.b.xxxiii. Vajra Paste Incense

Opening the fingers out straight, the hands are brought to the chest. The hands are in line with one another, touching the tips of the middle fingers. As the practitioner recites the mantra, he pulls the hands apart in a motion like smearing paste incense on his chest. This is done three times, once for each of the three

repetitions of the mantra ON BAZARA GENDEI GYAKU.

II.C.7.b.xxxiv. Vajra Hook

Making the mudra of Trailokyavijaya, the two forefingers make a slight hooking motion as the mantra ON BAZARO KUSYA ZYAKU is recited once.

II.C.7.b.xxxv. Vajra Snare

From the previous mudra, the practitioner touches the touches the forefingers back to back and recites the mantra ON BAZARA HASYA UN once.

II.C.7.b.xxxvi. Vajra Lock

From the previous mudra, the practitioner hooks the two forefingers together and recites the mantra ON BAZARA SOHOTA BAN once.

II.C.7.b.xxxvii. Vajra Bell

From the previous mudra, the practitioner twists the hands so that the wrists touch and makes a slight shaking motion as he recites the mantra ON BAZARA BEISYA KOKU once.

II.C.7.b.xxxviii. Sixteen Great Bodhisattvas of the Bhadrakalpa

Making two vajra fists, the practitioner places the right one, palm up, over his heart. The left one is also held palm up and is used to point to sixteen places on the altar, four on each of the four sides of the altar, beginning at the lower right hand corner on the side closest to the practitioner. Proceeding clockwise, the practitioner recites the syllable UN as he points to each

of the sixteen locations.

II.C.7.b.xxxix. Twenty Devas

Reversing the mudras so that they are palm down, the practitioner now recites the syllable UN twenty times, as he points to twenty locations on the altar, five to each of the altar's four sides. He moves counter-clockwise, beginning at the lower right hand corner on the side to the practitioner's right.

II.C.7.c. Material Pûjâ Offerings

II.C.7.c.i. Powdered Incense

Identical with I.C.7.b.i.

II.C.7.c.ii. Flowers

Identical with I.C.7.b.ii.

II.C.7.c.iii. Burning Incense

Identical with I.C.7.b.iii.

II.C.7.c.iv. Food

Identical with I.C.7.b.iv.

II.C.7.c.v. Lights

Identical with I.C.7.b.v.

II.C.7.d. Hymn in Praise of the Four Wisdoms

Identical with I.C.7.c.

II.C.7.e. Universal Pûjâ Offerings

Identical with I.C.7.d.

II.C.7.f Three Powers

Identical with II.A.2.v.[13]

II.C.7.g. Brief Aspirations

Identical with I.C.7.f.[14]

II.C.7.h. Worship of the Buddhas

Identical with I.C.7.g.

D. Identification

8. Dharma of Recitation

II.D.8.a. Empowerment of the Buddha's Mother

Making vajra añjali, the practitioner touches the two forefingers to the backs of the upper joints of the two middle fingers. The two little fingers touch at the tips, and the two thumbs touch the middle fingers at the lower joint. Holding the mudra in front of himself, the practitioner recites the mantra seven times. He then repeats the mantra five more times, empowering the five places of the body: forehead, right shoulder, left shoulder, heart and throat. He recites the mantra once more, and then making three small circles in front of his face repeats the mantra three more times. (Fourteen repetitions of the mantra.) The mantra to be recited is NAUBO BAGYA BADO USYUNISYA, ON RORO SOBORO ZHINBARA CHISYUTA SHITTA ROSYANI SARABA RATA SADANIEI SOWAKA.

II.D.8.b. Entering Me, Me Entering

Making the mudra of Amitabha's Samadhi, the practitioner now recites the following:

> I have now become the Tathâgata Mahâvairocana, adorned with the perfection of all merits, and I sit in the mandala surrounded by a multitude of saintly beings. Those beings already awakened in like manner sit in the mandala and directly face me. The deity enters into my person, empowering me and protecting me, and gives me the ultimate benefit; I enter into the person of the chief deity, where I revere and honor Him, making offerings to Him, and it is herein that I truly awaken to, and attain to, all of His

qualities. I am one with the deity: there is no duality existing.(15)

II.D.8.c. Empowerment of the Chief Deity

Similar to I.D.8.a., except the mantra is expanded by the adding the mantras of the Four Embracing Wisdom Bodhisattvas and, instead of three repetitions, it is repeated four times--empowering the four places of the body: heart, forehead, throat and crown of the head. The mantra is ON BAZARA DADO BAN ZYAKU UN BAN KOKU SOWAKA.

II.D.8.d. Chip Incense

Identical with I.D.8.b.

II.D.8.e. Empowerment of the Ojuzu

II.D.8.e.i. Censing the Ojuzu

Identical with I.D.8.c.i.

II.D.8.e.ii. Mantra

Similar to I.D.8.c.ii., except that the mantras recited as the ojuzu is held to the heart are three repetitions each of the following three mantras: ON RAN SOWAKA, ON A UN SOWAKA, and ON BAN SOWAKA. As in I.D.8.c., he then recites the Pure Jewel Mantra: ON BEIROSYANAU MARA SOWAKA three times.

II.D.8.e.iii. Rotation of the Ojuzu

Identical with I.D.8.c.iii.

II.D.8.f. Primary Recitation

Identical with I.D.8.d.

II.D.8.g. Vow of Universal Attainment

Identical with I.D.8.e.

II.D.8.h. Empowerment of the Chief Deity

Identical with II.D.8.c. (Corresponds to I.D.8.f. See II.D.8.j.)

II.D.8.i. Visualization of the Aksaracakra

Making the mudra of Amitabha's Samadhi, the practitioner visualizes the Aksaracakra and repeats to himself the following:

> In the syllable Am there is no Dharma that arises; thus in the syllable Vam, words and speech cannot be grasped. Because in the syllable Vam words and speech cannot be grasped, in the syllable Ram the defilements cannot be grasped. Because in the syllable Ram the defilements cannot be grasped, in the syllable Ham causes and their karma cannot be grasped. Because in the syllable Ham causes and their karma cannot be grasped, in the syllable Kham the sameness of space (i.e., emptiness of distinctions) cannot be grasped. Because in the syllable Kham the sameness of space cannot be grasped, in the syllable Ham causes and their karma cannot be grasped. Because in the syllable Ham causes and their karma cannot be grasped, in the syllable Ram the defilements cannot be grasped. Because in the syllable Ram defilements cannot be grasped, in the syllable Vam words and speech cannot be grasped. Because in the syllable Vam words and speech cannot be grasped, in the syllable Am there is no Dharma which arises.(16)

II.D.8.j. Empowerment of the Chief Deity

Identical with II.D.8.c.[17]

II.D.8.k. Secondary Recitation

Performed as in I.D.8.g.

II.D.8.k.i. Mantra of the Buddha Locana

Identical with I.D.8.g.i.

II.D.8.k.ii. Mantra of Mahâvairocana of the Garbhadhâtu

Identical with I.D.8.g.ii.

II.D.8.k.iii. Mantra of Mahâvairocana of the

Vajradhâtu

Identical with I.D.8.g.iii.

II.D.8.k.iv. Mantra of the Four Buddhas: Aksobya

Identical with I.D.8.g.iv.

II.D.8.k.v. Mantra of the Four Buddhas: Ratnasambhava

Identical with I.D.8.g.v.

II.D.8.k.vi. Mantra of the Four Buddhas: Amitayus

Identical with I.D.8.g.vi.

II.D.8.k.vii. Mantra of the Four Buddhas: Amoghasiddhi

Identical with I.D.8.g.vii.

II.D.8.k.viii. Mantra of Vajrasattva

Identical with I.D.8.g.viii., except performed only twenty-one times.

II.D.8.k.ix. Mantra of Trailokyavijaya

Identical with I.D.8.g.ix.

II.D.8.k.x. Mantra of the One Syllable Golden Cakra

Identical with I.D.8.g.xi.

II.D.8.k.xi. Mantra of the Buddha Locana

Identical with I.D.8.g.xii.

II.D.8.l. Chip Incense

Identical with I.D.8.h.

E. Dissociation

9. Dharma of the Latter Pûjâ and Upâya

II.E.9.a. Mudra and Mantra of the 8 Pûjâ Offerings

II.E.9.a.i. Happiness

Making an outer fist with the two thumbs straight up, the practitioner presses the mudra against his chest and recites the mantra ON MAKA RACHI once.

II.E.9.a.ii. Flower Crown

Moving the mudra away from the chest and holding it so that the thumbs are straight up, the practitioner recites the mantra ON ROHA SYUBEI once.

II.E.9.a.iii. Song

Holding the same mudra, the practitioner raises it from the level of his navel to his mouth while reciting the mantra ON SYUROTARAN SOKEI once.

II.E.9.a.iv. Dance

Extending the fingers of both hands so that they are pointed away from the body, the practitioner circles the left hand out away from the body on the syllable ON. On the syllable SARA the right hand is circled out away from the body, and on the syllable BA the left hand is again circle out away from the body. For the last syllables of the mantra he makes a vajra añjali which he visualizes as resting on top of his head. The mantra ON SARABA HOZHI is recited once.

II.E.9.a.v. Incense

Making an outer fist, the practitioner draws it down in front of his body, opening the hands and spreading them outwards on the final syllables of the mantra: JINI.

The mantra ON HARA KARA JINI is recited once.

II.E.9.a.vi. Flowers

Making an outer fist which is drawn upwards, the practitioner recites the mantra ON HARA GYAMI once.

II.E.9.a.vii. Lights

Making an outer fist with the thumbs straight up, the practitioner holds it against his chest while reciting the mantra ON SO TEIZYA KIRI once.

II.E.9.a.viii. Powdered Incense

From the previous mudra, the practitioner opens his hands as if spreading powdered incense on his chest while he recites the mantra ON SO GENDO GI once.

II.E.9.b. Material Pûjâ Offerings

Identical with I.E.9.a.

II.E.9.b.i. Powdered Incense

II.E.9.b.ii. Flowers

II.E.9.b.iii. Burning Incense

II.E.9.b.iv. Food

II.E.9.b.v. Lights

II.E.9.c. Offerings of Departure

Identical with I.E.9.b.

II.E.9.c.i. Argha Water

II.E.9.c.ii. Latter Ringing of the Bell

II.E.9.d. Hymn in Praise of the Four Wisdoms

Identical with I.E.9.c.

II.E.9.e. Universal Offering

Identical with I.E.9.d.

II.E.9.f. Three Powers

Identical with II.A.2.v.

II.E.9.g. Brief Aspirations

Identical with I.E.9.f.

II.E.9.h. Worship of the Buddhas

Identical with I.E.9.g.

II.E.9.i. Transfer of Merits

Identical with I.E.9.h.

II.E.9.j. Sincere Transfer of Merits

Identical with I.E.9.i.

(Unsealing the Ritual Boundary)

II.E.9.k. Mahâ Samaya

Identical with II.C.6.d., except one repetition of the mantra.

II.E.9.l. Vajra Fire Enclosure

Identical with I.E.9.j.

II.E.9.m. Vajra Net

Identical with I.E.9.k.

II.E.9.n. Trailokyavijaya

Identical with I.E.9.l.

(Unbinding the Earth Elements)

II.E.9.o. Vajra Walls

Identical with I.E.9.m.

II.E.9.p. Vajra Poles

Identical with I.E.9.n

(Sending off the Deities)

II.E.9.q. Release

Identical with I.E.9.o.

II.E.9.r. Clapping Hands

Identical with II.C.5.g.

(<u>Departure of the Practitioner</u>)

II.E.9.s. Reverence to the Three Classes of Deities

Identical with I.E.9.p.

II.E.9.s.i. Buddha Class

II.E.9.s.ii. Padma Class

II.E.9.s.iii. Vajra Class

II.E.9.t. Putting on the Armor, Protecting the Body

Identical with I.E.9.q.

II.E.9.u. Straighten the Offerings

Identical with I.E.9.r.

II.E.9.v. Standing Up from One's Seat

Identical with I.E.9.s.

II.E.9.w. Universal Reverence (Prostrations)

Identical with I.E.9.t.

II.E.9.x. Leaving the Ritual Enclosure

Identical with I.E.9.u.

APPENDIX THREE

DESCRIPTIVE STRUCTURAL ANALYSIS OF THE TAIZO KAI RITUAL

III. Taizô Kai

A. Purification

<u>1. Dharma of Endowing the Practitioner</u>

III.A.1.a. Entering the Dôjô

Identical with I.A.1.a., corresponding to II.A.1.a. through II.A.1.d.

III.A.1.b. Universal Reverence (Prostrations)

Identical with I.A.1.b., II.A.1.e.

III.A.1.c. Take One's Seat

Identical with I.A.1.c., II.A.1.f.

III.A.1.d. Arrange the Pûjâ Offerings

Identical with I.A.1.d., II.A.1.g.

III.A.1.e. Mantra of Universal Homage

Identical with I.A.1.e., II.A.1.h.

III.A.1.f. Powdered Incense

Identical with I.A.1.f., II.A.1.i.

III.A.1.g. Visualization of the Three Mysteries

Identical with II.A.1.j.

III.A.1.h. Purify the Three Karmic Actions

Identical with I.A.1.g., II.A.1.k.

III.A.1.i. Reverence to the Three Classes of Deities

Identical with I.A.1.h., II.A.1.l.

III.A.1.i.i. Buddha Class

III.A.1.i.ii. Padma Class

III.A.1.i.iii. Vajra Class

III.A.1.j. Putting on the Armor, Protecting the Body

Identical with I.A.1.i., II.A.1.m.

2. Dharma of Samantabhadra's Vows

III.A.2.a. Empower the Argha Water

Identical with I.A.2.a., II.A.2.a.

III.A.2.b. Purify the Pûjâ Offerings

Identical with I.A.2.b., II.A.2.b., except that the practitioner recites the mantra NAUMAKU SANMANDA BODANAN AHARACHI SANMEI GYAGYANAU SANMEI SANMANDA DOGYATEI HARA KIRICHI BISYUDEI TARAMA DADO BISYUDANI SOWAKA each of the three times he sprinkles the argha water.

III.A.2.c. Empower the Pûjâ Offerings

Identical with I.A.2.c., II.A.2.c., except that the practitioner uses the Fudô's Sword mudra and the mantra NAUMAKU SANMANDA BAZARADAN KAN SOWAKA. The mudra is formed by extending the middle and forefinger of the right hand, folding the ring and little fingers in toward the palm and pressing on their nails with the ball of the thumb. The mudra is held out from the body, palm down, as it is circled counterclockwise three times and clockwise

three times while reciting the mantra on each revolution, as in the Jûhachi Dô and Kongô Kai.

III.A.2.d. Visualize the Buddha

Identical with II.A.2.g.

III.A.2.e. Arising of the Vajra

Identical with II.A.2.h.

III.A.2.f. Universal Homage

Identical with II.A.2.i.

III.A.2.g. Declaration

Identical with I.A.2.d., II.A.2.l.

III.A.2.h. Invocation to the Kami

Identical with I.A.2.e., II.A.2.m.

III.A.2.i Eternally Existent Three Precious Ones

Identical with I.A.2.f., II.A.2.n.

III.A.2.j. Nine Upâyas

III.A.2.j.i.Entering Into the Buddha's Samadhi

The practitioner makes the Empty Mind mudra by extending all of his fingers straight out and bringing the hands together palm to palm so that there is a space between the palms. The thumbs are angled away from the other fingers at about a 45 degree angle, "like a banner."[1] He recites the mantra NAUMAKU SANMANDA BODANAN ASANMEI CHIRISANMEI SANMAEI SOWAKA once.

III.A.2.i.ii. Arising of the Dharmadhâtu

Keeping the forefingers extended and touching at the tips, the practitioner folds the other fingers in toward the palm as he turns the hands palm up. The hands

are held knuckle to knuckle with the thumbs lightly touching the middle phalanx of the middle fingers. He recites the mantra NAUMAKU SANMANDA BODANAN TARAMA DADO SOHAHANBAKU KAN once.

III.A.2.i.iii. Upâya of Homage

Folding his hands into vajra añjali, the practitioner recites the following:

> I go for refuge to all the Fully Awakened Ones in all of the ten directions:
> They who fully possess all three kâyas in the three time periods.
> I go for refuge to the non-regressing Bodhi multitude.
> I go for refuge to all true mantras.
> I go for refuge to all secret mudrâs.
> By means of the pure karmic actions of my body, speech, and mind,
> I most earnestly express unlimited homage and reverence.
> I go for refuge to the Most Compassionate Buddha Mahâvairocana.(2)

III.A.2.i.iv. Upâya of Expelling Transgressions

With the same mudra, he continues:

> I have committed many and various transgressions by my body, speech, and mind, transgressions accumulated through ignorance, all due to a mind obscured by greed, anger, and stupidity; I have committed countless, inexhaustible transgressions before the Saddharma of the Buddhas, the Sangha of the Wise and Holy, my father and mother, my Two Teachers, my good spiritual advisors, and in the place of countless sentient beings, transgressions that I have committed in the flux of beginningless birth-and-death; of all these now, in the presence of all the Buddhas now present in the ten directions, I do repent, and vow never to commit them again.
>
> I go for refuge to the Most Compassionate Buddha Mahâvairocana.(3)

III.A.2.i.v. Upâya of Going for Refuge

With the same mudra, the practitioner continues:

Homage to all Buddhas, past, present, and future, in the ten directions,
To their threefold, eternal store of true Dharma;
To the multitude, of magnanimous heart, and of superior aspration for Bodhi;
Now do I go to all of these for refuge.
I go for refuge to the Most Compassionate Buddha Mahâvairocana.(4)

III.A.2.i.vi. Upâya of Offering Your Body

With the same mudra, the practitioner continues:

I now cleanse this body, free from all defilement;
Together with all its bodies, speech, and minds of past, present, and future;
Like the Great Sea, surpassing in number its grains of sand;
All this I do offer to all of the Tathâgatas.
I go for refuge to the Most Compassionate Buddha Mahâvairocana.(5)

III.A.2.i.vii. Upâya for Generating the Bodhicitta

With the same mudra, the practitioner continues:

This precious jewel of distinguished aspiration, the pure Bodhicitta,
I do now generate, wishing to save all creatures, all persons entangled in the pains of birth, old age, sickness, and death;
All persons destroyed by ignorance:
These I shall take to myself. I shall be a refuge to them, for them, and I shall bring about their liberation,
And so I shall always strive for the benefit of all sentient beings.
I go for refuge to the Most Compassionate Buddha Mahâvairocana.(6)

III.A.2.i.viii. Upâya for Sharing Joy

With the same mudra, the practitioner continues:

In all the countless worlds of the ten directions,
With its myriad numbers of Fully Awakened Beings, as numerous as a great ocean,
Who by the Upâya powers of their skill in all types of expedient means;
And of the many sons of the Buddhas, who, for all beings cultivate works of merit and blessings;
In all these deeds do I now take unending Joy.
I go for refuge to the Most Compassionate Buddha Mahâvairocana.(7)

III.A.2.i.ix. Upâya of Request

With the same mudra, the practitioner continues:

Now do I request all Tathâgatas
And all those saviors of the world, inspired by the great mind of Bodhi,
I but desire that throughout all realms in the ten directions,
May they perpetually rain down great clouds of Dharma-rain.
I go for refuge to the Most Compassionate Buddha Mahâvairocana.(8)

III.A.2.i.x. Upâya of Requesting the Dharmakaya

With the same mudra, the practitioner continues:

I desire that all the Prthagjanas, wherever they may dwell,
Should speedily cast off their bodies, accumulated through countless sufferings;
May they attain to an undefiled abode,
And peacefully dwell in the immaculate Dharmadhâtu body.
I go for refuge to the Most Compassionate Buddha Mahâvairocana.(9)

III.A.2.i.xi. Upâya of the Transfer of Merits

With the same mudra, the practitioner continues:

All good deeds that I have cultivated
In order that all beings may be benefited;
I do now truly give all of these merits to them
That they may cast off the pains of birth-and-death, that they may attain Bodhi.
I go for refuge to the Most Compassionate Buddha Mahâvairocana.(10)

III.A.2.j. Setting into Motion the Wheel of the Dharma

The practitioner now places his hands back to back, left hand palm down, right palm up. First hooking the little fingers together, then the ring fingers, then middle and forefingers, he finally brings the left thumb into the palm of the right hand and touches the two thumbs together at the tips. He then repeats the mantra NAUMAKU

SANMANDA BAZARA DAN BAZARA TAMAKU KAN once.

III.A.2.k. Siddhi Mantra of Acala

Next, the practitioner forms the mudra of Universal Puja (padma añjali or renge gassho) by bringing the hands together palm to palm with all fingers pointed straight out and a gap between the palms. This is to look like a lotus flower bud. He recites the mantra NAUMAKU SANMANDA BAZARA DAN ON KA ASYARA GENDA SYARO SYADAYA UN PATTA once.

III.A.2.l. Request

Performed as II.A.2.s. The first performance employs the following stanza. Without striking the gong, the practitioner takes up the egoro and recites:

Humbly I request the Lord, Mahâvairocana, of the Garbhakosadhâtu,
All the Tathâgatas seated on their eight-petaled lotus thrones;
The countless multitude of deities of the Thirteen Great Assemblies;
The Lord, Acala, who sets into motion the Wheel of the Teaching;
All the Tathâgatas of both Assemblies of Mandalas; the majestic Devas of the outer Vajra class of deities;
May all these deities not transgress their basic vows, their Samaya;
May they descend to this altar, and may they receive these marvelous offerings.
May Kôbô-daishi's joy in the Dharma increase;
All Acâryas who have transmitted the Lamp of the Teachings in the Three Countries;
May they protect me, their disciple, that I may attain Siddhi.
May my transgressions be extinguished, may good be generated, may I complete the Great Vows.
And may the shole Dharmadhâtu of the whole universe in like manner attain the supreme benefit.(11)

The second and third performances of a day are identical with I.A.2.l.

III.A.2.m. Five Great Vows of a Bodhisattva

Corresponds to I.A.2.m. and II.A.2.s. Stanza recited is:

I vow to cut off all evil.
I vow to save all beings.
I vow to cultivate all Dharmas.
I vow to serve all Buddhas.

Laying down the egoro, the practitioner places the ojuzu on his left arm, forms the vajra añjali mudra and makes the fifth vow:

I vow to attain Mahâ Bodhi.(12)

III.A.2.n. Mantra of Akasagarbha Bodhisattva

Making the mudra of Universal Pûjâ, the practitioner recites the mantra NAUMAKU SARABA TATAGYATEIBYU BIJINBA BOKEIBYAKU SARABATA KEN UDAGYATEI SOHARA KEI MAN GYAGYANAU KEN SOWAKA once. Corresponds to I.A.2.n., II.A.2.u.

III.A.2.o. Three Powers

Identical with I.A.2.o., II.A.2.u.

B. Construction

3. Dharma of Setting the Earthly Boundary

III.B.3.a. Mahâvajracakra

Identical with II.B.3.a.

III.B.3.b. Vajra Poles/Binding the Earth Element

Identical with II.B.3.b.

III.B.3.c. Vajra Walls/Binding the Four Corners

Identical with II.B.3.c.[13]

III.B.3.d. Entering in the Buddha's Samadhi

Making the mudra Empty Mind, the practitioner repeats

the mantra NAUMAKU SANMANDA BODANAN ASANMEI CHIRISANMEI SANMAEI SOWAKA five times, empowering the five places.

III.B.3.e. Arising of the Dharmadhatu

Turning the hands palm up, folding the little, ring and middle finger into the palm, holding the hands knuckle to knuckle, extending the forefingers to touch at the tips and pressing the tips of the thumbs lightly against the middle phalanx of the middle finger, the practitioner recites the mantra NAMAKU SANMANDA BODANAN TARAMA DADO SOHAHANBAKU KAN once.

III.B.3.f. Setting into Motion the Wheel of the Dharma

Identical with III.A.2.j.

III.B.3.g. Tying on the Vajra Armor

Making the Empty Mind mudra, the practitioner folds his forefingers to touch the back of the middle phalanx of the middle finger, while the thumbs touch the inside of the same phalanx. He recites the mantra NAUMAKU SANMANDA BAZARADAN ON BAZARA KYABASYA UN once.

III.B.3.h. Visualization of the Syllable Ram

With the same mudra as in III.B.3.e., the practitioner recites the mantra NAUMAKU SANMANDA BODANAN RAN SOWAKA once.

III.B.3.i. Mantra Raja

The practitioner makes the Outer Five Pronged Vajra mudra by first bringing his hands together, all fingers extended open. The little fingers of both hands touch all along their lengths, as do the thumbs. The ring fingers

are folded down across the gap between the palms and the middle fingers touch at the tip. The forefingers are extended straight up. The little fingers, two forefingers and thumbs form the four points of a square with the middle fingers at the center point. Empowering the four places, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN ASANMAHATA TARAMA DADO GYATO GYATANAN SARABATA AN KEN AN AKU SAN SAKU KAN KAKU RAN RAKY BAN BAKU SOWAKA UN RAN RAKU KARA KAKU SOWAKA RAN RAKU SOWAKA once.

III.B.3.j. Secret Eight Mudras

III.B.3.j.i. Yamantaka

Making the Empty Mind mudra, the practitioner extends the little and forefingers so that they do not touch at the tip, and recites the mantra NAUMAKU SANMANDA BODANAN RAN RAKU SOWAKA once.

III.B.3.j.ii. Vajra Indestructible

With the mudra as above, the two forefingers are folded down so that they touch the nails of the thumbs, and the practitioner recites the mantra NAUMAKU SANMANDA BODANAN BAN BAKU SOWAKA once.

III.B.3.j.iii. Lotus Store

Now all of the fingers are extended out open, with both the little fingers and the thumbs held together along their length. This forms the Eight Petaled Lotus mudra. The practitioner recites the mantra NAUMAKU SANMANDA BODANAN SAN SAKU SOWAKA once.

III.B.3.j.iv. Adorned with Ten Thousand Qualities

Making the lotus mudra (palms together with a gap between them, all of the fingers extended straight out together), the practitioner folds the two little fingers into the palm and recites the mantra NAUMAKU SANMANDA BODANAN KAN KAKU SOWAKA once.

III.B.3.j.v. All Limb Engendered

Making the lotus mudra, the practitioner draws the thumbs away from the hands and bending them at the tips so that they point in the same direction as the other fingers, recites the mantra NAUMAKU SANMANDA BODANAN AN AKU SOWAKA once.

III.B.3.j.vi. Dharani of the World Honored One

Making the lotus mudra, the practitioner folds the middle fingers back to back into the palms and recites the mantra NAUMAKU SANMANDA BODANAN BODA TARANJI SANBORICHI BARA DANAU KYARI DARA DARA DARAYA DARAYA SARABAN BAGYABACHI AKYARABACHI SANMAEI SOWAKA once.

III.B.3.j.vii. Mañjusrî

Making the lotus mudra, the practitioner extends the middle and forefingers so that they do not touch and recites the mantra NAUMAKU SANMANDA BODANAN A BEIDA BITEI SOWAKA once.

III.B.3.j.viii. Swift Maitreya

With vajra añjali the practitioner recites the following mantra. When he says the syllables YUGINI he revolves the mudra three times counterclockwise, and when

he says the syllables YUKEI he revolves the mudra three times clockwise. He then holds the mudra still in front of his chest for the balance of the mantra. The mantra is NAUMAKU SANMANDA BODANAN MAKA YUGYA YUGINI YUKEI JINBARI KEN JARIKEI SOWAKA, recited once.

III.B.3.k. Totally Permeating the Dharmadhâtu

With vajra añjali, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN A AA AN AKU once. This action is associated with the exoteric version of Mahâvairocana Buddha, while the following is associated with the esoteric version of Mahâvairocana Buddha.

III.B.3.l. Full Pâda of Syllables

Making the lotus bud mudra, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN A BI RA UN KEN once.

III.B.3.m. Great Protector, Lacking Patience

Folding the middle fingers down to touch tip to tip, and pressing them against the tips of the thumbs, the practitioner extends the other fingers straight out and recites the mantra NAUMAKU SARABA TATAGYATEI BYAKU SARABA HAYA BIGYATEI BYAKU BIJINBA BOKEIBYAKU SARABATA KAN KEN BAKU BAKU SAKU ARAKISYA MAKA MAREI SARABA TATAGYATA HONNYA JIRIJATEI UN UN TARATA TARATA AHARACHI KATEI SOWAKA once.

III.B.3.n. Surprising the Earth Deities

Picking up the five pronged vajra in his right hand the practitioner circles it clockwise three times. He then takes it in his left hand and holds it close to his chest. His right hand rests on his right knee with the

fingers hanging down, touching the seat. On the last three syllables of the mantra, i.e., BO YA KAN, he strokes the seat with the fingers of his right hand three times. The mantra DOBANTEIBI SAKISYA BODASHI SARABA BOTANAN TAINAN JARIYA NAUYA BISEISEISYU BOMI HARAIMITA SO SYA MARA SEIBAN ENTA BAGYANAN SYAKYA SOGINAU TAIDO TA KA MARA JAEN KIRITOBA MANDARAN REKI RAKU KYA BO YA KAN is recited once. Taking the five pronged vajra in his right hand, he returns it to its place on the vajra plate.

III.B.3.o. Ritual for the Protection of the Earth Deities

Making a fist with his left hand and extending his thumb straight up, the practitioner grasps the tip of his left thumb in his right fist and presses the tip of his right forefinger to the nail of his right thumb. This forms the mudra Tathâgata'a Fist. He recites the mantra ON BO KEN seven times, empowering the seven places: center of the mandala altar, far left corner, far right corner, close left corner, close right corner, above and below.

III.B.3.p. Constructing the Altar/Mandala

Again making the lotus bud mudra, the practitioner recites the mantra ON NANDA NANDA DACHI DACHI NANDA BARIKU SOWAKA once.

III.B.3.q. Purification by Sprinkling

Taking the sanjô in his right hand, the practitioner dips it into the argha water. Tapping the end of the sanjô, he sprinkles the offerings (I.A.2.b.) three times, reciting the mantra NAUMAKU SANMANDA BODANAN AHARACHI

SANMEI GYAGYANAU SANMEI SANMANDA DOGYATEI HARAKIRICHI BISYUDEI TARAMA DADO BISYUDANI SOWAKA each time.

III.B.3.r. Stanza Requesting the Earth Deities

Making vajra añjali, the practitioner recites the following stanza:

> All Buddhas have compassion on living beings,
> I but desire that they set their thoughts upon me.
> I now request all wise and holy beings,
> Firm earth deities along with their retinue,
> All Tathâgatas and sons of the Buddhas,
> Not to cast aside their Compassionate Aspirations, but to come down to me.
> I do undertake this earth in order to search out Siddhi;
> For this then be for me a witness and protect me.(14)

III.B.3.s. Maintaining the Earth

Making a vajra fist with his left hand, he holds it palm up against his chest, over his heart. On each of the syllables SO, WA, and KA of the following mantra, he pats the seat to the right of his right knee with his open right hand. The mantra NAUMAKU SANMANDA BODANAN SARABA TATAGYATA CHISYUTANAU CHISYUCHITEI ASYAREI BIMAREI SANMARADEI HARAKIRICHI HARISYUDEI SOWAKA is recited once.

III.B.3.t. Mahâ Karman

Making the Outer Five Pronged Vajra mudra, the practitioner performs the following visualization:

> Imagine that beneath this physical world there is the syllable Kham which forms the Space Cakra, round in shape, and of various colors. Within this Space ther is the syllable Ham which forms the Wind Cakra, half-moon in shape, and black in color. Next, there is the syllable Ram, triangular in shape, and red in color. Next, there is the syllable Vam, circular in shape, and white in color. Above it there is the syllable Am, which forms the Earth Cakra, square in shape, and yellow in color.(15)

He then recites the syllables KEN KAN RAN BAN AN.

III.B.3.u. Chip Incense

Identical with I.B.3.c., II.B.3.bb.

4. Dharma of Endowing the Dôjô

III.B.4.a. Visualization of the Seat of Enlightenment

III.B.4.a.i. Dharmadhâtu Samâdhi

The practitioner makes the Dharmadhâtu Samâdhi mudra by placing his left hand palm up in his lap. His right hand is placed palm up on top of his left, and the thumbs touch at the tip. He then visualizes that above the earth cakra there is the syllable BAN, which transforms into a vast ocean. Above this ocean, there is the syllable RAN, which changes to become the flames of Great Wisdom. Contained within the flames is the syllable A, which transforms into an eight petalled lotus with a vajra for its stalk. Above the lotus is another syllable A. This syllable becomes the eight peaks of Mt. Sumeru, which are surrounded by seven gold mountains and a circular mountain wall of iron. These mountains are full of streams running with water containing the eight beneficial properties.[16] At the very top of Mt. Sumeru is the syllable BAN, which transforms into the Mahâkarman Cakra. Above the cakra is the syllable UN, which transforms into the Threefold Realm.

III.B.4.a.ii. Tathagata's Fist

Next the practitioner makes the Tathâgata's Fist mudrâ and visualizes that within the Vajra realm exists a

mandala altar of four levels. Within this altar is the syllable AKU, which becomes a mountain peak on which is set a large, expansive palace. Inside the palace is a Karman, above which is the syllable A. This syllable transforms into a large, eight petalled, white lotus throne. The throne shines with countless rays of light and is entirely surrounded by a hundred thousand lotuses. Above this lotus throne is the syllable AKU, which transforms into the Lion Throne of the Great Awakened One. Above the Lion Throne is the syllable A, which changes to a large, jewelled red king of lotuses. Over this lotus is the syllable A, which transforms into a pure moon cakra.

Completing the visualization, the practitioner recites the mantra ON BOKU KEN seven times, empowering the seven places: left hip, mandala altar, right hip, heart, forehead, throat and crown of the head.

III.B.4.a.iii. Abiding in Samadhi

Again making the Dharmadhâtu Samadhi mudra, the practitioner visualizes that within the round, brightly shining moon cakra there is the syllable A, which transforms into the Dharmadhâtu Stûpa. The stûpa transforms into the Tathâgata Mahâvairocana. He is sitting straight up, dressed in robes of fine silk, bedecked with strands of jewels and wearing the Five Buddha Jewelled Crown. From his body shines a marvelous light which illumines the entire Dharmadhâtu. Above each of the eight petals of the lotus upon which he sits are

eight syllables: RAN, BAN, SAN, KAKU, AN, A, Bu and YU. These syllables transform into the eight Buddhas: Ratnaketu, Samkusumitaraja, Amitâbha, Dundubhinirghosa, Samantabhadra, Avalokitesvara, Mañjusrî and Maitreya. More deities from the three leveled mandala surround them on all sides.

III.B.4.b. Mantra of Akasagarbha

Making the Universal Homage mudra (closed lotus), the practitioner recites the mantra NAUMAKU SARABA TATAGYATEI BYU BIJINBA BOKEI BYAKU SARABATA KEN UDAGYATEI SOHARA KEI MAN GYAGYANAU KEN SOWAKA once.

III.B.4.c. Small Vajra Cakra

Hooking together the little fingers of his hands, folding his ring and middle fingers into each palm, hooking together his forefingers and resting the tip of each thumb on the middle phalanx of his middle fingers, the practitioner recites the mantra ON BAZARA SYAKYARA UNJAKU UN BAN KOKU nine times, empowering the five places of the body and the crown of the head, the encompassing space, the space above the mandala altar and the chief deity.

III.B.4.d. Purifying the Earth

Placing the hands palm up, the practitioner extends his little, ring and middle fingers straight up and brings the two hands back to back. The forefingers extend straight out, touching at the tip, with the thumbs alongside: the Burning Incense mudra. He then recites the

mantra ON SO SHICHI KYARI JINBARITA NAUNANDA BORATAEI JINBARA JINBARA BANDA BANDA KANAU KANAU UN PATTA once.

C. Encounter

5. Dharma of Requesting the Deities

III.C.5.a. Stanzas of Request

Making vajra añjali, the practitioner recites:

I request Mahâvairocana, the All-Illuminating One,
All Tathâgatas from the sea-like assemblies, as numerous as sand,
Bodhisattvas, Vajra Bearers, and all those of the Two Vehicles:
May they, in their grand palaces, come together here like a cloud,
And may countless saintly beings all serve me as witnesses.
Now I, like the Buddhas, have purified the two realms.
I have formed a Mandala within my body
Now already adorned with various decorations.
Do not cast aside you Compassionate Aspirations, but be present here!
I but desire that the saintly multitude of beings fulfill their basic aspirations!
Take to yourselves both myself and others, that we may attain Siddhi!(17)

III.C.5.b. Great Hooking

Making an inner fist, the practitioner extends the right forefinger and makes three hooking motions when he gets to the three syllables EI, KEI, KI at the end of the mantra NAUMAKU SANMANDA BODANAN AKU SARABATAKU HARACHIKATEI TATGYATA KUSYA BOJISYARIYA HARI HORAKYA EI KEI KI JAKY UN BAN KOKU SOWAKA, which is recited once.

6. Dharma of Sealing the Dôjô

III.C.6.a. Removing the Demons

Holding his left hand palm up with the middle and

forefingers straight out, the practitioner folds the little and ring fingers in toward the palm and touches their nails with his thumb, leaving a circular gap between these three fingers and his palm. Making the same mudra with his right hand, but holding it palm down, he inserts the middle and forefinger of his right hand into the circular gap of his left hand, holding the mudra in front of himself at stomach level. This is the mudra Acala's Sword. First, he draws the right hand out of the left, placing the left against the right side of his chest. Revolving his right hand three times counterclockwise, the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN once. Revolving his right hand clockwise three times, he recites the mantra a second time. Placing his right hand against the left side of his chest, he recites the mantra a third time. Lowering both hands, he reinserts the two fingers of his right hand into the circular gap of his left--returning the sword to its scabbard.

III.C.6.b. Offerings of Greeting[18]

III.C.6.b.i. Argha Water

Identical with I.C.7.a.i., II.c.7.a.i.; except that the empowerment of the offering is made with three repetitions of the mantra ON BAZARA DAGYATA UN and three motions of the mudra Acala's Sword across the top of the offering. Also, no gatha is recited.

III.C.6.b.ii. Lotus Throne

Identical with I.C.7.a.ii., II.C.7.a.ii.; except that the mantra recited once is ON AKU SOWAKA, and there is no recitation.

III.C.6.b.iii. Ringing the Bell

Identical with I.C.7.a.iii., II.C.7.a.iii.

III.C.6.c. Grasping the Vajra

The practitioner makes the inner five pronged vajra mudrâ (palms face each other; ring fingers folded into the opposite palm; little, middle fingers and thumbs touch at the tips; forefingers held so that tips of thumbs, little, middle and forefingers form a square), and visualizes the syllable BAN in his heart and the syllable KEN on top of his head. Empowering the four places, he recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA UN four times.

III.C.6.d. Frightening the Demons

Making vajra fists with both hands, the practitioner places the left on his left hip and extends the forefinger of the right. The tip of the right forefinger is placed between the eyebrows and the practitioner glares menacingly. He recites the mantra NAUMAKU SANMANDA BODANAN MAKA HARA BACHI TASYA BARODOBANBEI MAKA MAITARIYA BYUDOGYATEI SOWAKA once.

III.C.6.e. Vajra Net

Identical with I.C.6.b., II.C.6.b.

III.C.6.f. Vajra Fire Enclosure

Identical with I.C.6.c., II.C.6.c.

III.C.6.g. Maha Samaya

Identical with II.C.6.d.

7. Dharma of Pûjâ Offerings

III.C.7.a. Assemblies of the Garbha Mandala

III.C.7.a.i. Mind of All the Buddhas

Making the mudra of Universal Homage (closed lotus), the practitioner recites the mantra NAUMAKU SANMANDA BODANAN AN SARABA BODA BOJISATOBA KIRIDAYA NYABEI SYANI NAUMAKU SARABA BIDEI SOWAKA once.

III.C.7.a.ii. All Bodhisattvas

With the same mudra, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN KYA SARABATA BIMACHI BIKIRANDA TARAMA DADO JIRI JATA SAN SAN KA SOWAKA once.

III.C.7.a.iii. Bodhisattva Avalokitesvara

Making the eight petalled lotus mudra, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN SARABA TATAGYATA BAROKITA KYARODA MAYA RA RA RA UN JAKU SOWAKA once.

III.C.7.a.iv. Vajrapani

Making the inner five pronged vajra mudra, the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN SEND MAKAROSYADA UN once.

III.C.7.a.v. Lord Acala

Making an inner fist, the practitioner extends the forefingers to touch at the tips. The thumbs touch the

last phalanx of the middle fingers in such a way that the circle made by the thumb and middle finger of the right hand interlocks with the circle made by the thumb and middle finger of the left hand. The left thumb is on top. He recites the mantra NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABATA TARATA SENDA MAKAROSYADA KEN GYAKI GYAKI SARABA BIKINAN UN TARATA KAN MAN once.

III.C.7.a.vi. Mañjusrî

Cupping the two palms together so that the little fingers are pressed together, the practitioner brings the ring fingers along the back of the little fingers and the middle fingers along the back of the ring fingers. The forefingers are folded down to touch each other and the thumbs at the tips. The practitioner recites the mantra NAUMAKU SANMANDA BODANAN MAN KEI KEI KUMARAKYA BIBOKICHI HATA SHICHI TA SANMARA SANMARA HARCHIZEN SOWAKA once.

III.C.7.a.vii. Sarva Nivârana Viskambin

Bringing his two hands together palm to palm, the practitioner folds the little and ring fingers into the palms. The thumbs are bent over to touch the middle phalanx of the ring fingers, while the middle and forefingers remain extended, touching at the tips. The practitioner recites the mantra NAUMAKU SANMANDA BODANAN A SATOBA KEITA BYUDOGYATA TARAN TARAN RAN RAN SOWAKA once.

III.C.7.a.viii. Ksitigarbha

Making an inner fist, the practitioner extends the middle fingers so that they do not touch at the tips. The

thumbs are parallel to each other, tips against the middle phalanx of the forefingers. The mantra NAUMAKU SANMANDA BODANAN KA KA KA BISANMA EI SOWAKA is recited once.

III.C.7.a.ix. Âkâsagarbha

Bringing the hands together palm to palm and cupped, the practitioner places the tips of his thumbs against the middle phalanx of his ring fingers and holds the tips of his forefingers against the tops of his thumbs. He recites the mantra NAUMAKU SANMANDA BODANAN I AKYASYA SANMANDA DOGYATA BISHITARAN BARA DARA SOWAKA once.

III.C.7.a.x. Shakyamuni

Placing his left hand palm up in front of his stomach, the practitioner folds the middle finger in toward the palm and presses against its nail with the tip of his thumb. He makes the same mudra with his right hand and places it palm down over his left, without touching them together. He recites the mantra NAUMAKU SANMANDA BODANAN BAKU SARABA KIREISYA CHIRISODANAU SARABA DARAMA BASHITA HARAHATA GYAGYANAU SANMA SANMA SOWAKA once.

III.C.7.a.xi. All Bodhisattvas

Making the mudra of universal homage, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN KISYA DA TARA EN KEN SOWAKA once.

III.C.7.a.xii. Isana

Making a vajra fist with his right hand, the practitioner folds the little and ring fingers of his right hand into the palm and extends the middle,

forefinger and thumb in line with each other in a curve. He recites the mantra NAUMAKU SANMANDA BODANAN RUDARAYA SOWAKA once.[19]

III.C.7.a.xiii. Indra

Making an inner fist, the practitioner extends the forefingers, which touch each other at the tip, and also extends the thumbs so that they touch at the tip as well. Although not touching the forefingers, the thumbs are held parallel to them. He recites the mantra NAUMAKU SANMANDA BAZARADA SYAKIRAYA SOWAKA once.

III.C.7.a.xiv. Aditya

Cupping the two hands together palm to palm, the ring fingers are turned in to the palms and the thumbs press against the middle phalanx of the ring fingers. The practitioner recites the mantra NAUMAKU SANMANDA BODANAN ANICHYA SOWAKA once.

III.C.7.a.xv. Brahma

Making a fist with the right hand, the practitioner opens the left hand so that the fingers are pointed up and folds the ring finger in toward the palm, touching the nail with his thumb. He recites the mantra NAUMAKU SANMANDA BODANAN HARAJYAHATAEI SOWAKA once.

III.C.7.a.xvi. Agni

Holding the left hand palm up in front of his chest, the practitioner folds the middle finger in toward the palm and holds it with his thumb. The right hand is held palm out at shoulder height with the little, ring and

middle fingers extended straight up, and with the forefinger wrapped around the last phalanx of the thumb. The practitioner recites the mantra NAUMAKU SANMANDA BODANAN AGYANAUEI SOWAKA once.

III.C.7.a.xvii. Yama

Cupping the hands together palm to palm, the practitioner folds both the little and forefingers into the palm. The thumb stretches across the top of the forefinger to touch the side of the middle finger. He recites the mantra NAUMAKU SANMANDA BODANAN BAIBASOBATAYA SOWAKA once.

III.C.7.a.xviii. Raksasa

Making a fist with his right hand, the practitioner makes the sword mudra with his left--palm away from himself, middle and forefingers extended straight up, little and ring fingers folded in toward the palm with the thumb pressing against their nails. He recites the mantra NAUMAKU SANMANDA BAZARADAN ARAKISYA CHI HATAEI SOWAKA once.

III.C.7.a.xix. Ap Deva

From an inner fist, the practitioner extends the forefingers to touch at the tips, making a circle with them. He recites the mantra NAUMAKU SANMANDA BODANAN ABAN BADAEI SOWAKA once.

III.C.7.a.xx. Prthivi Devi

Cupping the two hands together side to side, the practitioner makes the bowl mudra and recites the mantra

NAUMAKU SANMANDA BODANAN HARICHIBEIEI SOWAKA once.

III.C.7.a.xxi. Candra

Making a fist with the right hand, the practitioner holds his left at shoulder height with the palm facing to the right. The ring finger of his left hand is folded in toward his palm with the thumb pressing against the second joint. He recites the mantra NAUMAKU SANMANDA BODANAN SENDARAYA SOWAKA once.

III.C.7.a.xxii. Vayu

Right hand the same as above, the left hand is turned palm away from the practitioner. He extends the middle, forefinger and thumb straight out, and folds the little and ring fingers in toward the palm. He recites the mantra NAUMAKU SANMANDA BODANAN BAYABEI SOWAKA once.

III.C.7.a.xxiii. Vaisravana

First the practitioner cups the two hands together palm to palm. Then he folds the two little fingers in toward the palms and hooks them together--right finger on top. The ring, middle fingers and thumbs remain extended, touching at the tips, while the forefingers are extended out to hook around the back of the middle fingers without touching. The practitioner recites the mantra NAUMAKU SANMANDA BODANAN BEISHIRA MANDAYA SOWAKA once.

III.C.7.a.xxiv. All Humans

Making the mudra of universal homage, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN ISYA HARANMADO MAEI MEI SOWAKA once.

III.C.7.b. Mudra and Mantra of Five Pûjâ Offerings

III.C.7.b.i. Powdered Incense

Holding his right hand at shoulder height, palm away from himself, the practitioner extends all of the fingers except the thumb, which is folded into the palm. With his left hand he grasps the wrist of his right. This is called the mudra of Bestowing Fearlessness. He recites the mantra NAUMAKU SANMANDA BODANAN BISYUDA GENDODOBAN BAYA SOWAKA once.

III.C.7.b.ii. Flowers

Starting with an inner fist, the practitioner extends the forefingers to touch at the tips and the thumbs almost straight out, cupping the hands slightly. He recites the mantra NAUMAKU SANMANDA BODANAN MAKA MAITARIYA BYUDOGYATEI SOWAKA once.

III.C.7.b.iii. Burning Incense

Turning both hands palm up, the practitioner extends the little, ring and middle fingers straight up and brings the hands together so that these three fingers touch back to back. The forefingers extend straight out, touching at the tip, and the thumbs are in line with the forefingers. The practitioner recites the mantra NAUMAKU SANMANDA BODANAN DARAMA DADOBADO GYATEI SOWAKA once.

III.C.7.b.iv. Food

Making the bowl mudra, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN ARARA KYARARA BARIN DADABI BARIN DADEI MAKA BARI SOWAKA once.

III.C.7.b.v. Lights

Making a fist with his left hand, the practitioner makes the light mudra with his right--the hand is held at shoulder height with the palm facing left, the little and ring fingers folded in toward the palm with the thumb pressing against their nails, and the middle finger extended straight up with the forefinger curved around to touch the back of the second joint. He recites the mantra NAUMAKU SANMANDA BODANAN TATAGYATA ARASHI SOHARANDA BABASANAU GYAGYANAU DARIYA SOWAKA once.

III.C.7.c. Material Pûjâ Offerings

Identical with I.C.7.b., II.C.7.c.; except that the mudra used for empowering the offerings is Acala's Sword (middle and forefinger of the right hand extended straight out, little and ring fingers folded in toward the palm with the thumb pressing against their nails) and the mantra used is NAUMAKU SANMANDA BAZARADAN KAN, recited once.

III.C.7.c.i. Powdered Incense

III.C.7.c.ii. Flowers

III.C.7.c.iii. Stick Incense

III.C.7.c.iv. Food

III.C.7.c.v. Lights

III.C.7.d. Praises

Identical with I.C.7.c., II.C.7.d.; except that the recitation is ON SARABA YABIHANBA GYARA GYARIYA SOGYATA CHIHATEI JINAU TAREIDADOKYA MAKARANJA BEIROSYANAU NAUBO

SOTO TEI, recited once.

III.C.7.e. Mantra of Âkâsagarbha Bodhisattva

With vajra añjali, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN SARABATA KEN UDAGYATEI SOHARA KEI MAN GYAGYANAU KEN SOWAKA once. Corresponds to I.C.7.d., II.C.7.e.

III.C.7.f. Three Powers

Identical with I.C.7.e., II.C.7.f.

III.C.7.g. Brief Aspirations

Identical with I.C.7.f., II.C.7.g.

III.C.7.h. Worship of the Buddhas

Performed in the same fashion as I.C.7.g., II.C.7.h.; except the list of deities reads as follows:

Homage to the Buddha Mahâvairocana,
Homage to the Buddha Ratnaketu,
Homage to the Buddha Samkusumitaraja,
Homage to the Buddha Amitayus,(20)
Homage to the Buddha Dundubhinirghosa,
Homage to the Bodhisattva Samantabhadra,
Homage to the Bodhisattva Mañjusrî,
Homage to the Bodhisattva Avalokitesvara,
Homage to the Bodhisattva Maitreya,
NAUBO ARIYA ASYARANAUDA BIJA ARANJA,
BANZARA SONBANI,
BANZARA GUNDARI,
BANZARA ENMANTOKYA,
BANZARA YAKUSYA,
Homage to all the many Buddhas of the Mahâkaruna
Garbhakosadhâtu,
Homage to all the many Buddhas of the Vajradhâtu.(21)

D. Identification

8. Dharma of Recitation

III.D.8.a. Entering Me, Me Entering

Making the Dharmadhâtu Samâdhi Mudra (left hand open

palm up on lap, right hand resting on left, thumbs touching at tips), the practitioner is to visualize his body as pervading the whole of the Dharmadhâtu. His body becomes the syllable AN, which changes into a stupa, which in turn changes into the Buddha Mahâvairocana.

III.D.8.b. Empowerment of the Chief Deity

Starting with an outer fist, the practitioner makes the Mudra of Mahâvairocana's Sword by extending the two middle fingers straight out, bending them at the last joint so that they touch at the tip, and extending the forefingers along their backs, straight out. Empowering the four places, he recites the mantra NAUMAKU SANMANDA BODANAN A BI RA UN KEN four times.

III.D.8.c. Totally Permeating

Making vajra añjali, the practitioner recites the syllables A, AA, AN and AKU each once.

III.D.8.d. Chip Incense

Identical with I.D.8.b., II.D.8.d.

III.D.8.e. Empower the Ojuzu

Identical with II.D.8.e.

III.D.8.e.i. Censing the Ojuzu

III.D.8.e.ii. Mantra

III.D.8.e.iii. Rotation of the Ojuzu

III.D.8.f. Primary Recitation

Identical with I.D.8.d., II.D.8.f.

III.D.8.g. Empower the Chief Deity

Identical with III.D.8.b.

III.D.8.h. Totally Permeating

Identical with III.D.8.c.

III.D.8.i. Visualization of the Aksara Cakra

Making the Dharmadhâtu Samâdhi Mudra, the practitioner visualizes within his own heart a nine-tiered full-moon cakra over which are the syllables A, BA, RA, KA, KYA, KYA, KA, RA, BA and A. The practitioner then recites the syllables AN, BAN, RAN, KAN and KEN once each. The practitioner then repeats to himself the following:

> Although each one of the syllable cakras is separate, their principles of enlightenment cannot be grasped.
>
> The teaching of the syllable Am is that basic non-arising cannot be grasped, and thus the teaching of the syllable Vam is that words and speech cannot be grasped. Since words and speech cannot be grasped, the teaching of the syllable Ram is that defilement and purification cannot be grasped. Since the teachin of the syllable Ram is that defilement and purification cannot be grasped, the teaching of the syllable Ham is that the causes of karmic actions cannot be grasped. Since the teaching of the syllable Ham is that the causes of karmic activity cannot be grasped, the teaching of the syllable Kham is that identity with Space cannot be grasped.(22)

III.D.8.j. Empower the Chief Deity

Identical with III.D.8.b., III.D.8.g.

III.D.8.k. Totally Permeating

Identical with III.D.8.c., III.D.8.h.

III.D.8.l. Secondary Recitation

Performed as in I.D.8.g., II.D.8.k.

III.D.8.l.i. Buddha Locana

Identical with I.D.8.g.i., II.D.8.k.i.

III.D.8.1.ii. Mahâvairocana of the Vajradhâtu (100 times):

ON BAZARA DATO BAN

III.D.8.1.iii. Mahâvairocana of the Garbhadhâtu (1,000 times):

A BI RA UN KEN[23]

III.D.8.1.iv. Four Buddhas (100 times each):

NAUMAKU SANMANDA BODANAN RAN RAKU SOWAKA,

NAUMAKU SANMANDA BODANAN BAN BAKU SOWAKA,

NAUMAKU SANMANDA BODANAN SAN SAKU SOWAKA,

NAUMAKU SANMANDA BODANAN KAN KAKU SOWAKA

III.D.8.1.v. Four Bodhisattvas (100 times):

NAUMAKU SANMANDA BODANAN AN NAKU SOWAKA

III.D.8.1.vi. Four Prajña Bodhisattvas (100 times each):

NAUMAKU SANMANDA BODANAN BODA DARANJI SANBORICHI BARA DANAU KYARI DARA DARA DARAYA SARABAN BAGYABACHI AKYARA BACHI SANMAEI SOWAKA,

NAUMAKU SANMANDA BODANAN A BEIDA BIDEI SOWAKA,

NAUMAKU SANMANDA BODANAN MAKA YUGYA YUGINI YUKEI JINBARI KEN JARIKEI SOWAKA,

ON JISHIRI SYURODA BIJA EI SOWAKA

III.D.8.1.vii. Compassionate Mantra of Acala (21 times):

NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYDA SOWATAYA UN TARATA KAN MAN

III.D.8.l.viii. Mahâvajracakra Mantra

Identical with I.D.8.g.x.

III.D.8.j.xv. Mantra of the One Syllable Golden Cakra

Identical with I.D.8.g.xi., II.D.8.k.x.

III.D.8.j.xvi. Buddha Locana

Identical with I.D.8.g.x., II.D.8.k.xi.

III.D.8.m. Chip Incense

Identical with I.D.8.h., II.D.8.l.

E. Dissociation

<u>9. Dharma of Latter Pûjâ and Upâya</u>

III.E.9.a. Latter Offerings: Mudras and Mantras

Identical with III.C.7.b.

III.E.9.a.i. Powdered Incense

III.E.9.a.ii. Flowers

III.E.9.a.iii. Burning Incense

III.E.9.a.iv. Food

III.E.9.a.v. Lights

III.E.9.b. Material Pûjâ Offerings

Identical with I.E.9.a., II.E.9.b; except for mantra and mudra, which are as above: III.C.7.c.

III.E.9.b.i. Powdered Incense

III.E.9.b.ii. Flowers

III.E.9.b.iii. Burning Incense

III.E.9.b.iv. Food

III.E.9.b.v. Lights

III.E.9.c. Offerings of Departure

Identical with I.E.9.b., II.E.9.c.

III.E.9.c.i. Argha Water

III.E.9.c.ii. Latter Ringing of the Bell

III.E.9.d. Praises

With vajra añjali, the practitioner recites the mantra ON SARABA YABI HANBA GYARA GYARIYA SOGYATA CHIHATEI JINAU TAREI DADOKYA MAKARANJA BEIROSYANAU NAUBO SOTO TEI once.

III.E.9.e. Mantra of Âkâsagarbha Bodhisattva

With the mudra of Universal Offering, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN SARABATA KEN UDAGYATEI SOHARA KEI MAN GYAGYANAU KEN SOWAKA once.

III.E.9.f. Three Powers

Identical with I.E.9.e.

III.E.9.g. Brief Aspirations

Identical with I.E.9.f., II.E.9.g.

III.E.9.h. Worship of the Buddha

Identical with III.C.7.h.

(Transfer of Merits)

III.E.9.i. Transfer of Merits

Identical with I.E.9.h., II.E.9.i.

III.E.9.j. Sincere Transfer of Merit

Corresponds to I.E.9.i., II.E.9.j. With vajra añjali, the practitioner recites the following:

> All good deeds that I have cultivated--in order that all beings may be benefited--I do now truly give all of these merits to them, that they may cast off the pains of birth and death, that they may attain Bodhi.(24)

(<u>Unsealing the Ritual Enclosure</u>)

III.E.9.k. Maha Samaya

Identical with II.E.9.k.

III.E.9.l. Vajra Fire Enclosure

Identical with I.E.9.j., II.E.9.l.

III.E.9.m. Vajra Net

Identical with I.E.9.k., II.E.9.m.

(<u>Unbinding the Earth Elements</u>)

III.E.9.n. Vajra Walls

Identical with I.E.9.m., II.E.9.o.

III.E.9.o. Vajra Poles

Identical with I.E.9.n., II.E.9.p.

(<u>Sending Off the Deities</u>)

III.E.9.l. Empowerment of the World Savior

With vajra añjali, the practitioner recites the mantra NAUMAKU SANMANDA BODANAN SARBATA SYAU SYAU TARIN TARIN GUU GUU TARIN TARIN SATABAYA SATABAYA BODA SACHYA BA TARAMA SACHYA BA SOGYA SACHYA BA SABAKYA BA UN UN BEIDA BIDEI SOWAKA once.

III.E.9.m. Release

Identical with I.E.9.o., II.E.9.q.; except that as he is holding the leaf he recites the following:

> All the Tathâgatas which have appeared before me,
> All Bodhisattvas who work to save mankind,
> The perpetual Mahâyâna Teachings,
> All those who have attained an exhaulted state:
> I but desire that these saintly ones
> Indeed bear witness to me, and know me;
> May they be, each one, at his ease,
> And may they extend their compassion to me.(25)

He then recites the mantra ON HANDOMA BOKU once, and

places the leaf in its usual position.

(<u>Departure of the Practitioner</u>)

III.E.9.n. Reverence to the Three Classes of Deities

Identical with I.E.9.p., II.E.9.s.

III.E.9.n.i. Buddha Class

III.E.9.n.ii. Padma Class

III.E.9.n.iii. Vajra Class

III.E.9.o. Putting on the Armor, Protecting the Body

Identical with I.E.9.q., II.E.9.t.

III.E.9.p. Straighten the Offerings

Identical with I.E.9.r., II.E.9.u.

III.E.9.q. Standing Up from One's Seat

Identical with I.E.9.s., II.E.9.v.

III.E.9.r. Universal Reverence (Prostrations)

Identical with I.E.9.t., II.E.9.w.

III.E.9.r. Leaving the Ritual Enclosure

Identical with I.E.9.u., II.E.9.x.

APPENDIX FOUR

DESCRIPTIVE STRUCTURAL ANALYSIS OF THE FUDO MYOO SOKU SAI GOMA RITUAL

IV. Goma

A. Purification

<u>1. Dharma of Endowing the Practitioner</u>

IV.A.1.a. Prepare the Pûjâ Offerings

IV.A.1.b. Universal Reverence (Prostrations)

Identical with I.A.1.b., II.A.1.e., III.A.1.b.

IV.A.1.c. Take One's Seat

Identical with I.A.1.c., II.A.1.f., III.A.1.c.

IV.A.1.d. Arrange the Pûjâ Offerings

Identical with I.A.1.d., II.A.1.g., III.A.1.d.

IV.A.1.e. Mantra of Universal Homage

Identical with I.A.1.e., II.A.1.h., III.A.1.e.

IV.A.1.f. Powdered Incense

Identical with I.A.1.f., II.A.1.i., III.A.1.f.

IV.A.1.g. Visualization of the Three Mysteries

Identical with II.A.1.j., III.A.1.g.

IV.A.1.h. Purify the Three Karmic Actions

Identical with I.A.1.g., II.A.1.k., III.A.1.h.

IV.A.1.i. Reverence to the Three Classes of Deities

Identical with I.A.1.h., II.A.1.l., III.A.1.i.

IV.A.1.i.i. Buddha Class

IV.A.1.i.ii. Padma Class

IV.A.1.i.iii. Vajra Class

IV.A.1.j. Putting on the Armor, Protecting the Body

Identical with I.A.1.i., II.A.1.m., III.A.1.j.

2. Dharma of Samantabhadra's Vows

IV.A.2.a. Empower the Argha Water

IV.A.2.a.i. Empower the Perfumed Water for Purification

The practitioner takes the ojuzu in his left hand and the three pronged vajra in his right. Gazing at the Perfumed Water for Purification (closer of the two), he recites the mantra ON KIRI KIRI BAZARA UMU HATTA twenty-one times, counting on the ojuzu. With each repetition he slides the three pronged vajra down the ojuzu, letting the beads slide between the vajra and his thumb.

IV.A.2.a.ii. Empower the Perfumed Water for Washing the Mouth

Pulling the ojuzu back to the head bead, the practitioner now gazes at the Perfumed Water for Washing the Mouth (further of the two) and recites the mantra ON BARADA BAZARA DAN twenty-one times, stroking the beads with the vajra and counting in the same fashion.

IV.A.2.b. Purify the Pûjâ Offerings

Identical with I.A.2.b., using the inner sanjô

(the one to the right), and the Perfumed Water for Purification (closer of the two).

IV.A.2.c. Wash the Mouth (of the Altar Hearth)

Taking the outer sanjô (the one to the left), the practitioner sprinkles the altar hearth with Perfumed Water for Washing the Mouth three times, repeating the mantra ON BARADA BAZARA DAN each time.

IV.A.2.d. Empower the Mouth of the Altar Hearth

Putting down the outer sanjô, the practitioner picks up the three pronged vajra his right hand. The practitioner makes a three clockwise circles with it, gazing at the mouth of the altar hearth and repeating the mantra ON KIRI KIRI BAZARA UMU HATTA each time.

IV.A.2.e. Empower the Pûjâ Offerings (Making up Any Deficiencies)

Identical with I.A.2.c., except that the practitioner continues to hold the three pronged vajra and repeats the Mahâvajracakra mantra only three times, reversing the hand motion midway through the second repetition. The mantra is NAUMAKU SHICHIRIYA JIBIKYANAN TATAGYATANAN ANBIRAZHI BIRAZHI MAKASYA KYARA BAZIRI SATA SATA SARATEI SARATEI TAREI TAREI BIDAMANI SAN BAN ZYANI TARA MACHI SHITTA GIRIYA TARAN SOWAKA.

IV.A.2.f. Empower the Karman

Putting down the three pronged vajra and the ojuzu, the practitioner folds the little finger of both hands in toward the palm and presses down on their nails with his

thumbs. The two hands are held palm up and then crossed at the wrists, right hand on top. The mudra is circled clockwise three times and then counterclockwise three times. The practitioner repeats the mantra ON BAZARA KYARAMA KEN six times, once for each revolution.

IV.A.2.g. Visualize the Syllable RAN

Making the vajra añjali, the practitioner visualizes the syllable RAN in the altar hearth. He imagines that it takes the form of the fire cakra, a red triangle. The fire cakra expands throughout the whole dharmadhâtu, as well as the practitioner's own body, the whole of the earth and all of the pûjâ offerings on the altar. Each of these is visualized as having within it the syllable RAN. Each of the syllables is imagined to become a great mass of flames which burns away all obscurations. The practitioner recites the mantra ON RAN SOWAKA three times. (Expansion of II.A.2.d.)

IV.A.2.h. Purify the Earth

Identical with II.A.2.e.

IV.A.2.i. Purify the Body

Identical with II.A.2.f.

IV.A.2.j. Visualize the Buddha

Identical with II.A.2.g., III.A.2.d.

IV.A.2.k. Arising of the Vajra

Identical with II.A.2.h., III.A.2.e.

IV.A.2.l. Universal Homage

Identical with II.A.2.i., III.A.2.f.

IV.A.2.m. Universal Homage of the Vajra Holder (Maintaining All-Pervading Homage)

Identical with II.A.2.k.

IV.A.2.n. Declaration

Identical with I.A.2.c., II.A.2.l., III.A.2.g.

IV.A.2.o. Invocation to the Kami

Identical with I.A.2.d., II.A.2.m., III.A.2.h.

IV.A.2.p. Eternally Existent Three Precious Ones

Identical with I.A.2.f., II.A.2.n., III.A.2.i.

IV.A.2.r. Purification of the Three Karmic Actions

Identical with I.A.2.g., II.A.2.o.

IV.A.2.s. Mantra of Universal Homage

Identical with I.A.2.h., II.A.2.p.

IV.A.2.t. Five Vows of Samantabhadra Bodhisattva

Identical with I.A.2.i., II.A.2.q.

IV.A.2.u. Generating Bodhicitta

Identical with I.A.2.j.

IV.A.2.v. Buddha Nature Samaya

Identical with I.A.2.k.

IV.A.2.w. Vows

Identical with I.A.2.l.

IV.A.2.x. Five Great Vows of a Bodhisattva

Identical with I.A.2.m., II.A.2.s., III.A.2.m.

IV.A.2.y. Universal Pûjâ

Identical with I.A.2.n., II.A.2.t.

IV.A.2.z. Three Powers

Identical with I.A.2.o., II.A.2.u., III.A.2.o.

IV.A.2.aa. Four Immeasurable Meditations

Identical with II.A.2.v.

IV.A.2.aa.i. Immeasurable Mind of Sympathy

IV.A.2.aa.ii. Immeasurable Mind of Compassion

IV.A.2.aa.iii. Immeasurable Mind of Joy

IV.A.2.aa.iv. Immeasurable Mind of Equanimity

IV.A.2.bb. Distinguished Vows of Mahâvairocana

Identical with II.A.2.w.

B. Construction

3. Dharma of Setting the Earthly Boundary

IV.B.3.a. Mahâvajracakra

Identical with II.B.3.a., III.B.3.a.

IV.B.3.b. Binding the Earth Element/Vajra Poles

Identical with II.B.3.b., III.B.3.b.

IV.B.3.c. Binding the Four Corners/Vajra Walls

Identical with II.B.3.c., III.B.3.c.

IV.B.3.d. Chip Incense

Identical with I.B.3.c., II.B.3.bb., III.B.3.u.

4. Dharma of Endowing the Dojo

IV.B.4.a. Visualize the Seat of Enlightenment

Making the Tathâgata's Fist mudra, the practitioner visualizes the syllable AKU on the altar. The syllable transforms into a five peaked, eight columned jewelled pavilion. The pavilion is visualized as decorated with jewelled banners. Pennants and streamers of pearl and

lapis lazuli hang down in rows on all sides. In the center of the pavilion there is a marvelous mandala altar, on top of which there is a throne. On the seat of the throne there is the syllable KAN. The syllable transforms into a sharp sword. The sword transforms into Fudô Myôô. His body is black and he appears very wrathful. Seated on a flat rock in a half lotus asana, he dwells in the samadhi of Fire Arising. On top of his head are seven tufts of hair and a long braid hangs down on the left side of his head. His forehead is wrinkled like waves. In his right hand he holds a sharp sword and in his left a noose. The flames arising from his body permeate the whole of the Dharmadhâtu. These flames burn away all of the obscurations and defilements of both self and others. An innumerable host of saintly beings and devoted followers surround Fudô on all sides, both in front and in back. Empowering the seven places, the practitioner recites the mantra ON BOKU KEN seven times.

IV.B.4.b. Mahâ Âkâsagarbha

Identical with II.B.4.b.

IV.B.4.c. Smaller Vajracakra

Identical with II.C.5.c.

C. Encounter

<u>5. Dharma of Requesting the Deities</u>

IV.C.5.a. Sending the Jewelled Carriage

Identical with I.C.5.a., II.C.5.a.

IV.C.5.b. Requesting the Carriage

Identical with I.C.5.b., II.C.5.b.

IV.C.5.c. Welcoming the Chief Deity/Great Hooking

Identical with III.C.5.b., except that the mantra is extended to include the phrase EI KEI KI ZYAKU UN BAN KOKU. The first three syllables are found in the mantra of I.C.5.c., where they refer to inviting the deity into the ritual enclosure. As in I.C.5.c., the forefinger is hooked three times, once on each of these three syllables. The last four syllables are found in the mantra of II.C.5.c., and are associated with the Four Vidyas (Four Embracing Wisdom Bodhisattvas). The mantra here is NAUMAKU SANMANDA BODANAN AKU SARABATAKU HARA CHIKATEI TATAGYATA KUSYA BOJISYARIYA HARI HORAKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA, recited once.

IV.C.5.d. Four Vidyas

Identical with II.C.5.f.

IV.C.5.d.i. Hook

IV.C.5.d.ii. Snare

IV.C.5.d.iii. Lock

IV.C.5.d.iv. Bell

IV.C.5.e. Clapping Hands

Identical with II.C.5.g.

6. Dharma of Sealing the Dojo

IV.C.6.a. Sealing the Boundary (Trailokyavijaya)

Identical with I.C.6.a., II.C.6.a.

IV.C.6.b. Vajra Net

Identical with I.C.6.b., II.C.6.b., III.C.6.e.

IV.C.6.c. Vajra Fire Enclosure

Identical with I.C.6.c., II.C.6.c., III.C.6.f.

IV.C.6.d. Mahâ Samaya

Identical with II.C.6.d., III.C.6.g.

7. Dharma of Puja Offerings

IV.C.7.a. Offerings of Greeting

Identical with II.C.7.a., cf. III.C.6.b.

IV.C.7.a.i. Argha Water

IV.C.7.a.ii. Lotus Throne

IV.C.7.a.iii. Ringing the Bell

IV.C.7.b. Karma Assembly

As with II.C.7.b., the Karma Assembly is now called, except that where in the Kongô Kai ritual thirty-nine different mudras and mantras are used to call the various deities, here only the mudra and mantra of Mahavairocana are employed. In other words the entirety of II.C.7.b. is summarized into II.C.7.b.i.

IV.C.7.c. Mudra and Mantra of the Five Pûjâ Offerings

Identical with III.C.7.b.

IV.C.7.c.i. Powdered Incense

IV.C.7.c.ii. Flowers

IV.C.7.c.iii. Burning Incense

IV.C.7.c.iv. Food

IV.C.7.c.v. Lights

IV.C.7.d. Material Puja Offerings

Identical with I.C.7.b., II.C.7.c., III.C.7.c.

IV.C.7.d.i. Powdered Incense

IV.C.7.d.ii. Flowers

IV.C.7.d.iii. Burning Incense

IV.C.7.d.iv. Food

IV.C.7.d.v. Lights

IV.C.7.e. Hymn in Praise of the Four Wisdoms, and Hymn in Praise of Fudô Myôô

Identical with I.C.7.c., II.C.7.d. (parallel to III.C.7.d.), except the practitioner adds a second mantra, NAUMAKU SARABA BODA BOJI SATOBANAN SARABA TARA SOGU SOBIDA BIJARA SHIBEI NOBO SOTO SEI SOWAKA, for Fudô Myôô.

IV.C.7.f. Universal Pûjâ Offering

Identical with I.C.7.d., II.C.7.e.

IV.C.7.g. Three Powers

Identical with I.C.7.e., II.C.7.f., III.C.7.f.

IV.C.7.h. Brief Aspirations

Identical with I.C.7.f., II.C.7.g., III.C.7.g.

IV.C.7.i. Worship of the Buddhas

Identical with III.C.7.h.

D. Identification

<u>8. Dharma of Recitation</u>

IV.D.8.a. Empowerment of the Buddha's Mother

Identical with II.D.8.a.

IV.D.8.b. Entering Me, Me Entering

Identical with II.D.8.b.

IV.D.8.c. Empowerment of the Chief Deity

The practitioner Folds the little and ring fingers of both hands in toward the palms and press on the nails with the thumbs, leaving a space between the fingers and the palm. The middle and forefingers of both hands are extended straight out. The left hand is turned palm up and the right is turned palm down and the mudra is formed by inserting the two extended fingers of the right hand into the space left between the fingers and palm of the left hand. The mudra is explained as the Sword of Wisdom inside the Scabbard of Samadhi. The practitioner then lays the mudra on his left hip and recites the mantra NAUMAKU SANMANDA BAZARA DAN SENDA MAKAROSYADA SOWATAYA UN TARATA UN KAN MAN seven times. Next, he draws out the Wisdom Sword, places the Samadhi Scabbard on the right side of his chest (palm up), and repeats the mantra once for each of the following actions: the Wisdom Sword is revolved counter-clockwise three times, which removes all hinderances; the Wisdom Sword is revolved clockwise three times, which forms the psychic ritual enclosure; the Wisdom Sword is pointed to the four directions of the mandala altar (the center of each of the four sides is pointed to, beginning with the east, i.e., the side to the practitioner's right, then the north, i.e., the far side, then the west, i.e., the side to the practitioner's left, and finally the south, i.e., the side closest to the practitioner); the Wisdom Sword is pointed to the four

intermediary directions of the mandala altar (the four corners are each pointed to, beginning with the south-east, i.e., the near right corner, then the north-east, i.e., the far right corner, then the north-west, i.e., the far left corner, and finally the south-west, i.e., the near left corner); the Wisdom Sword is pointed up and then down (these two actions complete the sealing of the ten directions of the psychic ritual enclosure); last, holding the Wisdom Sword in front of the chest so that the two hands are crossed at the wrist, the practitioner visualizes the mudra as being directed to the five places of the body. The mantra is repeated a total of twenty-eight times.

IV.D.8.d. Single Pronged Vajra

The practitioner now makes the mudra of the single pronged vajra by first forming an inner fist. The two forefingers are extended and touch at the tips, and the tips of the two thumbs are inserted into the fist so as to touch the first joint of the ring fingers. The practitioner then recites the Mantra of the Fire Realm, NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKA ROSYADA DEN GYAKI GYAKI SARABA BIKINAN UN TARATA KAN MAN, three times.

IV.D.8.e. Chip Incense

Identical with I.D.8.b., II.D.8.d., III.D.8.d.

IV.D.8.f. Empower the Ojuzu

Identical with II.D.8.e., III.D.8.e.

II.D.8.f.i. Censing the Ojuzu

II.D.8.f.ii. Mantra

II.D.8.f.iii. Rotation of the Ojuzu

IV.D.8.g. Primary Recitation

Identical with I.D.8.d., II.D.8.f., III.D.8.g.; except the Compassionate Salvation Mantra, NAUMAKU SANMANDA BAZARA DAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN, is recited one hundred eight times.

IV.D.8.h. Empower the Chief Deity

Identical with IV.D.8.c.

IV.D.8.i. Single Pronged Vajra

Identical with IV.D.8.d.

IV.D.8.j. Visualization of the Aksara Cakra

Identical with II.D.8.i., parallel to III.D.8.i.

IV.D.8.k. Empower the Chief Deity

Identical with IV.D.8.c.

IV.D.8.l. Single Pronged Vajra

Identical with IV.D.8.d.

IV.D.8.m. Secondary Recitation

Performed as in I.D.8.g., II.D.8.k., III.D.8.k.

IV.D.8.k.i. Buddha Locana

Identical with I.D.8.g.i., II.D.8.k.i., III.D.8.k.i.

IV.D.8.k.ii. Mahâvairocana of the Garbhadhâtu

Identical with I.D.8.g.ii., II.D.8.k.ii., III.D.8.k.ii.

IV.D.8.k.iii. Fire Realm Mantra (100 times):

NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKAROSYADA KEN GYAKI GYAKI SARABA BIKINAN UN TARATA KAN MAN.

IV.D.8.k.iv. Compassionate Salvation Mantra (1,000 times):

NAUMAKU SANMANDA BAZARA DAN SENDA MÅKAROSYADA SOWATAYA UN TARATA KAN MAN.

8G. Entering the Goma Ritual

IV.D.8G.a. Stage of Agni Deva (Ka Ten)

First of five sets of offerings made in the course of this ritual. The practitioner holds the ojuzu in his left hand during the sacrifices, until the continuation of the Secondary Recitation.

IV.D.8G.a.i. Empowerment of Mahavairocana

Making the Wisdom Fist mudra, the practitioner recites the mantra ON BAZARA DATO BAN four times.

IV.D.8G.a.ii. Empowerment of the Chief Deity

Making the Single Pronged Vajra mudra, the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN five times.

IV.D.8G.a.iii. Visualization of the Three United

The practitioner makes the Dharmadhâtu Samadhi mudra by placing his left hand palm up on his lap, close to his stomach. The right hand is then placed open, palm up, on top of the left, and the thumbs are brought together at the tips. The practitioner is to visualize that the heart of the Tathâgata is True Aspect of Reality.

The True Aspect of Reality is the Fire of Wisdom of the Dharmakaya, and the body of the Tathâgata is the altar hearth upon which the fire burns. The mouth of the Tathâgata is the mouth of the fire altar. Now he visualizes the Fire of Wisdom of the Dharmakaya to be present within his own body, and that the mouth of the altar hearth, the mouth of the Tathagata and his own mouth are all three one. Completing the visualization, the practitioner now folds his right sleeve up over his head.

IV.D.8G.a.iv. Ten Directions

The practitioner now moves the censer to the near left corner of the mandala altar, and places the vessel containing mustard seeds where the censer had been. Taking up the single pronged vajra in his right hand, he empowers the mustard seeds by moving the vajra over the vessel seven times as he recites the Fire Realm mantra, NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEIBYAKU SARABA TARATA SENDA MAKAROSYADA KEN GYAKI GYAKI SARABA BIKINAN UN TARATA KAN MAN, seven times. Still holding the vajra in his right hand, the practitioner now takes a pinch of mustard seeds and casts it into the north-east corner (far right) of the mandala altar, reciting the above mantra once. Moving counter-clockwise, he repeats this action seven more times: first to the north edge (far side), then to the north-west corner (far left), then to the west edge (to the practitioner's left), then to the south-west corner (near left), then to the south edge (near side),

then to the south-east corner (near right), and last to the east edge (to the practitioner's right). The practitioner repeats the action and mantra two more times, once up and once down, thus completing the ten directions. The vessel is then returned to its original location.

IV.D.8G.a.v. Mudra of Ka Ten (Agni)

The practitioner now makes the mudra of Ka Ten by extending the four fingers of the right hand and folding the thumb into the palm. This is held palm out at shoulder level, and the wrist is grasped by the left hand. The practitioner repeats the mantra ON AGYANAU EI SENJIKYA SOWAKA four times, empowering the four places of the body: heart, forehead, throat and crown of the head.

IV.D.8G.a.vi. Shorter Mantra of Agni

With the ojuzu the practitioner recites the mantra ON AGYANAU EI SENJIKYA SOWAKA one hundred times.

IV.D.8G.a.vii. Rearrange Offerings to Left

The practitioner now moves the three cups of the regular puja offerings on the left further to the left corner of the mandala altar, forming a triangle from the three cups. They are replaced by the vessels containing ball incense, chip incense (sanko) and cut flowers. The three are arranged in a triangle: ball incense at the apex, away from the practitioner, chip incense and cut flowers closer to the practitioner, chip incense to the right and cut flowers to the left.

IV.D.8G.a.viii. Five Pronged Vajra and Vajra Bell

The practitioner then takes the vajra bell and five pronged vajra, and moves them to where the vessel for ball incense had formerly been on the left table.

IV.D.8G.a.ix. Take Up the Three Pronged Vajra

The practitioner takes the three pronged vajra in his left hand. He will hold it together with the ojuzu in his left hand for the duration of the five sets of offerings. He also turns the one pronged vajra straight on the vajra plate, where it will remain until the end of the five offerings.

IV.D.8G.a.x. Rearrange Offerings to Right

The practitioner now moves the three cups of regular puja offerings on the right further to the right corner of the mandala altar, again forming a triangle. Then he places the incense (zuko) and puja offerings (kajimotsu, i.e., sesame seeds) which have been on the right table on the right side of the mandala altar.

IV.D.8G.a.xi. Move Wood (21 Pieces)

The practitioner now opens the bundle of twenty-one pieces of kindling, and places the kindling on the vajra plate with the bases of the wood facing him. He also opens the bundle of thirty-six pieces of kindling at this time, leaving them on the right table.

IV.D.8G.a.xii. Arrange Kindling

Using the tongs, the practitioner now places the kindling from the bundle of thirty-six pieces into the

altar hearth. A base of five pieces is first laid. The first piece is in the center of the altar hearth with its base toward the practitioner. The second piece is to the left, with its base away from the practitioner. The third piece is to the right, with its base toward the practitioner. The fourth piece is placed cross ways, on the far side of the altar hearth, with its base to the practitioner's left. The fifth piece is placed cross ways, on the near side of the altar hearth, with its base to the practitioner's right. Another layer is formed by placing six more pieces with their bases toward the practitioner, starting from the left and working to the right.

IV.D.8G.a.xiii. Light Kindling

Using the tongs, the practitioner now lights a piece of sap wood from the right hand candle and places it under the kindling at the near right corner of the altar hearth.

IV.D.8G.a.xiv. Fan the Flames

Taking up the fan, the practitioner visualizes a Siddham script syllable KAN on the surface of the fan. He then visualizes the syllable transforming into the wind cakra. Fanning the flames three times, he recites the mantra ON BOKU ZHINBARA UN three times.

IV.D.8G.a.xv. Purify the Fire

Using the inner sanjô and the perfumed water for purification (closer), the practitioner now sprinkles the

kindling in the altar hearth three times, reciting the mantra ON KIRI KIRI BAZARA UN PATTA three times.

IV.D.8G.a.xvi. Empower the Fire

Taking the three pronged vajra in his right hand, the practitioner waves it toward the fire three times, reciting the mantra ON KIRI KIRI BAZARA UN PATTA three times.

IV.D.8G.a.xvii. Requesting the Deity: Agni

The practitioner returns the three pronged vajra to his left hand, and makes the mudra of Amitabha's Samadhi. He visualizes a moon cakra in his heart, on the surface of which is the syllable RAN. The syllable transforms into the triangular, red fire cakra. The practitioner's whole body is visualized as being the fire cakra, which now transforms into the body of Agni Deva. His body is white, with four arms and flames surround the entirety of his body. This body extends to be equal in size to the whole of the Dharmadhatu. The practitioner now takes one flower (cluster of shikibi leaves), recites the mantra ON AGYANAU EI SENJIKYA SOWAKA over it once and places it in the center of the kindling in the altar hearth. Again making the Samadhi mudra, the practitioner now visualizes that the flower goes to the center of the altar hearth, where it is transformed into a lotus throne. On this throne is the syllable RAṆ which transforms into a wish-fulfilling jar (bhadra kumbha). The jar transforms into the white, four-armed body of Agni Deva. His upper

right hand is in the Bestowing Fearlessness mudra, while his lower holds an ojuzu. His upper left hand holds the staff of a sage, while his lower holds a loop of rope.

IV.D.8G.a.xviii. Four Embracing Wisdom Bodhisattvas

Making the mudra of Agni Deva, the practitioner recites the following mantra once. On the syllables EI KEI KI he bends his forefinger three times to beckon Agni. On the syllables ZYAKU UN BAN KOKU be forms the mudras of the Four Embracing Wisdom Bodhisattvas: folding in the middle and ring fingers of both hands, pressing on their nails with the thumbs, extending the little and forefingers, crossing the hands at the wrist back to back, right hand facing the practitioner, then proceeding to hook the little fingers, bring the forefingers together, hook the forefingers and shake the whole mudra. The mantra is ON AGYANAU EI SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA. The practitioner mentally requests the Agni Deva in the cosmic mandala to come and join together with the Agni Deva in the altar hearth.

IV.D.8G.a.xix. Requesting the Deity

Making the vajra añjali, the practitioner declares:

> I but desire that the Deva Agni
> descend to this seat.
> May he in his compassion accept
> the marvelous pûja offering of the Goma.(1)

IV.D.8G.a.xx. Wash the Mouth

The practitioner now takes the outer sanjô and

touches it into the Perfumed Water for Washing the Mouth (further). Circling the mouth of the altar hearth with the tip of the outer sanjô, he recites the mantra ON BARADA BAZARA DAN once. He repeats this action three times, imagining that he is washing the mouth of Agni Deva. The practitioner then declares:

> Most sincerely do I offer up
> this perfumed water for washing out the mouth,
> I but desire that the Deva Agni
> accept this Goma
> and may he perfect all Siddhi.(2)

IV.D.8G.a.xxi. Zuko Incense

The practitioner now takes a pinch of zuko and throws it into the fire, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA. He repeats this three times. With the mudra of Amida's meditation, he visualizes this offering going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni Deva's heart. It there transforms into the most pure, marvelous puja offerings. These permeate the whole of his body, and emerge from the hair follicles of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra añjali, the practitioner declares:

> Now do I present
> the marvelous pûja offering of zukô.
> I but desire that the Deva Agni
> accept this Goma
> and may he perfect all Siddhi.(3)

IV.D.8G.a.xxii. Clarified Butter (Sesame Oil)

Now the practitioner picks up the two oil ladles,

large one in his left hand and small one in his right. Holding the large ladle over the oil vessel, the practitioner dips the small ladle into the oil and fills the large ladle with oil, stroking the edge of the small ladle down the length of the large while doing so. He then lifts the large ladle over the flames, pouring the oil out over the front tip of the large ladle and recites the mantra ON AGYANAU EI SENJIKYA SOWAKA. He repeats this action three times. He then dips the small ladle into the oil and offers that into the fire without mantra, pouring the oil off the left edge of the ladle. With the mudra of Amida's meditation, he is to visualize this offering as going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni Deva's heart. It there transforms into the most pure and marvelous puja offerings. These then permeate the whole of his body, and emerge from the hair follicles on the surface of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra añjali, the practitioner now declares:

> Now do I present
> the marvelous puja offering of oil
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(4)

IV.D.8G.a.xxiii. Wood

Next the practitioner picks up three of the twenty-one pieces of wood on the vajra plate. Holding

all three in his right hand, he takes one of them in his fingers and motions with it as if he were dipping both ends of it into the oil. He then throws it underhand onto the fire, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA once. He repeats this action and mantra three times. With the mudra of Amida's meditation, he is to visualize this offering as going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni Deva's heart. It there transforms into the most pure and marvelous puja offerings. These then permeate the whole of his body, and emerge from the hair follicles on the surface of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra anjali, the practitioner now declares:

> Now do I present
> sticks of wood for the Goma.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(5)

IV.D.8G.a.xxiv. Food

Now taking up the small ladle used for offering food and grain, the practitioner scoops up an offering of rice from the closer bowl and pours it into the flames, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA once. He repeats this action three times. With the mudra of Amida's meditation, he is to visualize this offering as going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni Deva's heart. It there

transforms into the most pure and marvelous puja offerings. These then permeate the whole of his body, and emerge from the hair follicles on the surface of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra anjali, the practitioner now declares:

> Now do I present
> the marvelous pûja offerings of food and drink.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(6)

IV.D.8G.a.xxv. Five Cereal Grains

Again taking up the small ladle used for offering food and grain, the practitioner dips it into the bowl containing the five cereal grains. This offering is poured into the flames while he recites the mantra ON AGYANAU EI SENJIKYA SOWAKA once. He repeats this three times. With the mudra of Amida's meditation, he is to visualize this offering as going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni Deva's heart. It there transforms into the most pure and marvelous puja offerings. These then permeate the whole of his body, and emerge from the hair follicles on the surface of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra añjali, the practitioner now declares:

Now do I present
the marvelous pûja offerings of the five cereal grains.
I but desire that the Deva Agni
accept this Goma,
and may he perfect all Siddhi.(7)

IV.D.8G.a.xxvi. Cut Flowers

Taking a pinch of cut flowers, the practitioner throws it into the flames, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA once. He repeats this three times. With the mudra of Amida's meditation, he is to visualize this offering as going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni Deva's heart. It there transforms into the most pure and marvelous puja offerings. These then permeate the whole of his body, and emerge from the hair follicles on the surface of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra anjali, the practitioner now declares:

Now do I present
the marvelous pûja offering of flowers.
I but desire that the Deva Agni
accept this Goma,
and may he perfect all Siddhi.(8)

IV.D.8G.a.xxvii. Ball Incense

Picking up three balls of incense in his right hand, he throws them underhand one at a time into the flames, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA each time. With the mudra of Amida's meditation, he is to visualize this offering as going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni

Deva's heart. It there transforms into the most pure and marvelous puja offerings. These then permeate the whole of his body, and emerge from the hair follicles on the surface of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra añjali, the practitioner now declares:

> Now do I present
> the marvelous pûja offering of these balls of
> incense.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(9)

IV.D.8G.a.xxviii. Sanko Incense

Taking a pinch of sanko, the practitioner throws it into the flames, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA. He repeats this three times. With the mudra of Amida's meditation, he visualizes this offering going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni Deva's heart. It there transforms into the most pure marvelous puja offerings. These permeate the whole of his body, and emerge from the hair follicles of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra añjali, the practitioner declares:

> Now do I present
> the marvelous pûja offering of incense.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(10)

IV.D.8G.a.xxix. Clarified Butter

Picking up the large and small ladles, the practitioner makes one offering with each one in the manner described above. He repeats the mantra ON AGYANAU EI SENJIKYA SOWAKA three times while doing so. With the mudra of Amida's meditation, he is to visualize this offering as going into the mouth of Agni Deva, directly to the upper surface of the lotus in Agni Deva's heart. It there transforms into the most pure and marvelous puja offerings. These then permeate the whole of his body, and emerge from the hair follicles on the surface of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. With vajra anjali, the practitioner now declares:

> Now do I present
> the marvelous pûja offering of oil.
> I but desire that the Deva Agni
> accept this Goma,
> and may he perfect all Siddhi.(11)

IV.D.8G.a.xxx. Universal Offering

Making the vajra añjali, the practitioner recites the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN once.

IV.D.8G.a.xxxi. Stanza to the Three Powers

With vajra añjali, the practitioner now recites the stanza to the Three Powers:

> By the powwer of my merits,
> the power of realizing identity with the Tathâgata
> and the power of my Dharma essence,
> I abide in the Universal Pûjâ.(12)

IV.D.8G.a.xxxii. Aspiration

With vajra añjali, the practitioner declares:

> Most sincerely do I offer up
> the marvelous pûja offering of the Goma.
> I but desire that the Deva Agni
> may in his compassion accept
> and protect his disciple,
> and may all Siddhi be perfected in me.(13)

IV.D.8G.a.xxxiii. Washing the Mouth

Identical with IV.D.8G.a.xx.

IV.D.8G.a.xxxiv. Release

The practitioner takes a flower and recites the mantra ON AGYANAU EI SENJIKYA SOWAKA once over it. He then casts it to the far right corner of the mandala altar, visualizing that it goes to the mandala, where it forms a lotus throne. Making the mudra of Agni Deva the practitioner now folds the ring finger down toward the palm and presses on its nail with his thumb. As he recites the last three words of the mantra, he gestures outward with his forefinger. Visualizing the return of Agni Deva from the center of the altar hearth to the mandala, the practitioner recites the mantra ON AGYANAU EI GESSYA GESSYA BOKU once. Then with vajra añjali, the practitioner declares:

> I but desire that the Deva Agni
> return to his original seat.(14)

IV.D.8G.b. Section for the Lord of the Assembly, Prajña Bodhisattva

IV.D.8G.b.i. Purify the Altar Hearth

The practitioner takes the inner sanjô and touches

it into the Perfumed Water for Purification (closer). He then sprinkles water straight into the altar hearth, reciting the mantra ON KIRI KIRI BAZARA UN PATTA once. He repeats this three times.

IV.D.8G.b.ii. Empower the Karma

Identical with IV.A.2.f.

IV.D.8G.b.iii. Wash the Mouth

The practitioner takes the outer sanjô and touches it into the Perfumed Water for Washing the Mouth. He then circles the mouth of the altar reciting the mantra ON BARADA BAZARA DAN. He repeats this three times.

IV.D.8G.b.iv. Empower the Altar Hearth

Identical with IV.A.2.d.

IV.D.8G.b.v. Arrange Kindling

The practitioner now takes four pieces of wood from the bundle of thirty-six. Using the tongs he places them in the altar hearth. The first is placed to the left with the base facing the practitioner. The second is placed to the right with the base away from the practitioner. The third is placed cross ways on the far side of the altar with the base to the practitioner's left. And the fourth is placed cross ways on the near side of the altar with the base to the practitioner's right. (Parallel to IV.D.8G.a.xii.)

IV.D.8G.b.vii. Fan the Flames

Identical with IV.D.8G.a.xiv.

IV.D.8G.b.viii. Purify the Fire

Identical with IV.D.8G.a.xv.

IV.D.8G.b.ix. Empower the Fire

Identical with IV.D.8G.a.xvi.

IV.D.8G.b.x. Requesting the Deity: Lord of the Assembly, Prajña Bodhisattva

The practitioner returns the three pronged vajra to his left hand, and makes the Samadhi mudra. He visualizes a moon cakra in his heart, on the surface of which is the syllable KIRIKU. The syllable transforms into a lotus flower on the surface of which is the syllable CHI. The syllable transforms into a box of Sanskrit palm-leaf scriptures. The box of scriptures now transforms into the Prajñâpâramitâ Buddhas' Mother Bodhisattva. Seated in the full lotus asana, his body is yellow and is adorned with many different kinds of precious gems. He is wearing a jewelled crown from which white streamers hang down on both sides. In his left hand he holds a box of scriptures which he holds to his heart. His right hand is raised in the Preaching mudra: raised in front of his chest, palm outwards, the little, ring and middle fingers extended straight up, and the forefinger and thumb together with the thumb against the side of the forefinger.[15]

Next, the practitioner makes the mudra of the Lord of the Assembly by folding both his little and forefingers of both hands in toward the palm, while the ring and middle fingers remain extended straight out. The thumbs press

down on the little and forefingers, bringing their tips together. The hands are held back to back over the heart while the practitioner recites the mudra ON CHI SYURI SYUROTA BIZYA EI SENJIKYA SOWAKA once. The practitioner then takes a flower and tosses it on top of the fire, reciting the mantra a second time. Making the mudra of Amida's Samadhi, the practitioner visualizes the flower going into the center of the altar hearth where it forms a lotus throne. On top of the throne is the syllable CHI which changes into a box of Sanskrit scriptures. This box then transforms into Prajña Bodhisattva. Seated in the full lotus asana, his body is yellow and is adorned with many different kinds of precious gems. He is wearing a jewelled crown from which white streamers hang down on both sides. In his left hand he holds a box of scriptures which he holds to his heart. His right hand is raised in the Preaching mudra: raised in front of his chest, palm outwards, the little, ring and middle fingers extended straight up, and the forefinger and thumb together with the thumb against the side of the forefinger. The practitioner again makes the mudra of the Lord of the Assembly and recites the mantra a third time.

IV.D.8G.b.xi. Four Embracing Wisdom Bodhisattvas

The practitioner next makes the Great Hook mudra by forming an inner fist and extending the forefinger of his right hand. On the syllables EI KEI KI of the following mantra he makes a hooking gesture with his right

forefinger. On the syllables ZYAKU UN BAN KOKU he makes the mudras of the Four Embracing Wisdom Bodhisattvas (as above, IV.D.8G.a.xviii.). The mantra is NAUMAKU SANMANDA BODANAN ZYAKU SARABA TARA HARACHIKATEI TATAGYATA KUSYA BOJI SYARYA HARI HORA KYA SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA.

IV.D.8G.b.xii. Requesting the Deity

With vajra añjali, the practitioner declares:

I do but desire that the Lord of the Kula
descend to this seat.
May he accept this Goma
and may he perfect all Siddhi.(16)

IV.D.8G.b.xiii. Wash the Mouth

Identical with IV.D.8G.a.xx., except that "Lord of the Assembly" is substituted for "Agni Deva."

IV.D.8G.b.xiv. Zuko Incense

Identical with IV.D.8G.a.xxi., except for names.

IV.D.8G.b.xv. Clarified Butter

Identical with IV.D.8G.a.xxii., except for names.

IV.D.8G.b.xvi. Wood

Identical with IV.D.8G.a.xxiii., except for names.

IV.D.8G.b.xvii. Food

Identical with IV.D.8G.a.xxiv., except for names.

IV.D.8G.b.xviii. Five Cereal Grains

Identical with IV.D.8G.a.xxv., except for names.

IV.D.8G.b.xix. Cut Flowers

Identical with IV.D.8G.a.xxvi., except for names.

IV.D.8G.b.xx. Bali Incense

Identical with IV.D.8G.a.xxvii., except for names.

IV.D.8G.b.xxi. Sanko Incense

Identical with IV.D.8G.a.xxviii., except for names.

IV.D.8G.b.xxii. Clarified Butter

Identical with IV.D.8G.a.xxix., except for names.

IV.D.8G.b.xxiii. Universal Offering

Identical with IV.D.8G.a.xxx.

IV.D.8G.b.xxiv. Stanza to the Three Powers

Identical with IV.D.8G.a.xxxi.

IV.D.8G.b.xxv. Aspiration

Identical with IV.D.8G.a.xxxii., except for names.

IV.D.8G.b.xxvi. Washing the Mouth

Identical with IV.D.8G.a.xxxiii., except for names.

IV.D.8G.b.xxvii. Release

The practitioner takes a flower and recites the mantra NAUMAKU SANMANDA BODANAN AKU SARABATARA HARACHIKATEI TATAGYATA KUSYA BOJI SYARYA HARI HORAKYA SOWAKA. He then casts it to the middle of the right hand side of the mandala altar, visualizing that it goes to the mandala, where it forms a lotus throne. Making the Great Hook mudra, the practitioner recites the mantra ON CHI SYURI SYUROTA BIJA EI GESSYA GESSYA BOKU once, gesturing outwards with his forefinger on each of the last three words of the mantra. Doing so, the practitioner visualizes the Lord of the Assembly leaving the altar hearth and returning to his place in the mandala. Then,

with vajra añjali, the practitioner declares:

> I but desire that the Lord of the Kula
> return to his original seat.(17)

IV.D.8G.c. Section for Fudô Myôô

IV.D.8G.c.i. Purify the Altar Hearth

Identical with IV.D.8G.b.i.

IV.D.8G.c.ii. Empower the Karma

Identical with IV.A.2.f., IV.D.8G.b.ii.

IV.D.8G.c.iii. Wash the Mouth

Identical with IV.D.8G.b.iii.

IV.D.8G.c.iv. Empower the Altar Hearth

Identical with IV.A.2.d., IV.D.8G.b.iv.

IV.D.8G.c.v. Arrange Kindling

The practitioner now takes six pieces of wood from the bundle of thirty-six. Using the tongs, he places them on the fire, base facing toward him, from left to right.

IV.D.8G.c.vii. Fan the Flames

Identical with IV.D.8G.a.xiv., IV.D.8G.b.vi.

IV.D.8G.c.viii. Purify the Fire

Identical with IV.D.8G.a.xv., IV.D.8G.b.vii.

IV.D.8G.c.ix. Empower the Fire

Identical with IV.D.8G.a.xvi., IV.D.8G.b.viii.

IV.D.8G.c.x. Requesting the Deity: Fudô Myôô

The practitioner returns the three pronged vajra to his left hand, and makes the Samadhi mudra. He visualizes a moon cakra in his heart, on which there is a lotus throne. On the throne there is the syllable KAN which transforms into a sharp sword. The sword then

transforms into the body of the Noble Acalanâtha Vidyârâja (Fudô Myôô). His body is black and he looks wrathful. His body is surrounded by flames, for he abides in the Fire Arising Samadhi. On top of his head are seven tufts of hair and a braid hangs down on the left side of his head. His forehead is wrinkled like waves on the ocean. In his right hand he holds a sharp sword and in his left a loop of rope. The flames which arise from his body permeate the whole of the Dharmadhâtu. The flames burn away all hindrances, obscurations and difficulties. Making the mudra of the single-pronged vajra, the practitioner recites the mantra NAUMAKU SANMANDA BAZARA DAN KAN SENJIKYA SOWAKA once. The practitioner now takes a flower, recites the mantra once over it, and places it in the flames. Making the Samadhi mudra, the practitioner visualizes that it goes to the center of the altar hearth, where it transforms into a lotus throne. On the throne is the syllable KAN which transforms into a sharp sword. The sword transforms into the body of the Noble Acalanâtha Vidyârajâ. His body is black and he looks wrathful. His body is surrounded by flames, for he abides in the Fire Arising Samadhi. On top of his head are seven tufts of hair and a braid hangs down on the left side of his head. His forehead is wrinkled like waves on the ocean. In his right hand he holds a sharp sword and in his left a loop of rope. The flames which arise from his body permeate the whole of the Dharmadhâtu. The flames burn away all

hindrances, obscurations and difficulties.

IV.D.8G.c.xi. Four Embracing Wisdom Deities

The practitioner makes the single pronged vajra mudra. On the syllables EI KEI KI of the mantra, he beckons three times. On the syllables ZYAKU UN BAN KOKU, he makes the mudras of the Four Embracing Wisdom Bodhisattvas (IV.D.8G.a.xviii.). The mantra is NAUMAKU SANMANDA BAZARA DAN SENDA MAKAROSYADA SOWATAYA UN TARA TA KAN MAN SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA.

IV.D.8G.c.xii. First Declaration

With vajra añjali, the practitioner declares:

I but desire that the Chief Deity
descend to this seat.
May he in compassion accept
the marvelous pûja offerings of the Goma.(18)

IV.D.8G.c.xiii. Wash the Mouth

Identical with IV.D.8G.a.xx., IV.D.8G.b.xii.; except the practitioner uses the phrase "the Chief Deity."

IV.D.8G.c.xiv. Zuko Incense

Identical with IV.D.8G.a.xxi., IV.D.8G.b.xiii.; except the mantra NAUMAKU SANMANDA BAZARA DAN KAN, and the name are substituted.

IV.D.8G.c.xv. Clarified Butter

Identical with IV.D.8G.a.xxii., IV.D.8G.b.xiv.; except for substitution of mantra and name.

IV.D.8G.c.xvi. Wood (108 Pieces)

Now the practitioner opens the bundle of one hundred eight pieces of wood and holds it in his left

hand. Taking three sticks at a time in his right hand, he motions with them over the oil cup as if dipping both ends into the oil. He then throws these three sticks one at a time into the flames, repeating the mantra NAUMAKU SANMANDA BAZARADAN KAN each time. This is repeated thirty-six times.

IV.D.8G.c.xvii. Food

Identical with IV.D.8G.a.xxiv., IV.D.8G.b.xvi.; except for subtitution of mantra and name.

IV.D.8G.c.xviii. Five Cereal Grains

Identical with IV.D.8G.a.xxv., IV.D.8G.b.xvii.; except for substitution of mantra and name.

IV.D.8G.c.xix. Cut Flowers

Identical with IV.D.8G.a.xxvi., IV.D.8G.b.xviii.; except for substitution of mantra and name.

IV.D.8G.c.xx. Ball Incense

Identical with IV.D.8G.a.xxvii., IV.D.8G.b.xix.; except for substitution of mantra and name.

IV.D.8G.c.xxi. Sanko Incense

Identical with IV.D.8G.a.xxviii., IV.D.8G.b.xx.; except for substitution of mantra and name.

IV.D.8G.c.xxii. Prepare the Mixed Offering

The practitioner now pours what remains of the sanko incense into the cup containing cut flowers and returns the sanko incense cup to its place. He then pours the remains of the ball incense into the cup containing cut flowers and puts the empty cup into the now empty

sanko incense cup. The mixture is then poured into the cup containing rice and the empty cup placed on top of the other empty cups. Now the remains of the five cereal grains are poured into the rice cup and the five cereal grains cup inverted over the rice cup. The whole mixture is shaken briskly for a moment and then divided between the rice cup and the five cereal grains cup which are returned to their places. The mixture in the rice cup (closer of the two) will be used in the Section for Celestial Deities, while the mixture in the five cereal grains cup (further of the two) will be used in the Section for Earthly Deities.

IV.D.8G.c.xxiii. Clarified Butter

Identical with IV.D.8G.a.xxix., IV.D.8G.b.xxi.; except for substitution of mantra and name.

IV.D.8G.c.xxiv. Universal Offering

Identical with IV.D.8G.a.xxx., IV.D.8G.b.xxii.

IV.D.8G.c.xxv. Wood (Six all at once)

The practitioner now takes six pieces of wood from the bundle of twenty-one and after motioning as if he were dipping them into the oil, throws them all at once into the flames, reciting the mantra NAUMAKU SANMANDA BAZARA DAN KAN once.

IV.D.8G.c.xxvi. Medicinal Herbs

The practitioner now moves the cup containing medicinal herbs to the center of the dan where the censer had been. Taking a pinch of the medicinal herbs, he

throws it into the flames, reciting the mantra NAUMAKU SANMANDA BAZARA DAN KAN once. He repeats this action seven times. With the mudra of Amida's samadhi, he is to visualize this offering as going into the mouth of the Chief Deity, directly to the upper surface of the lotus in the Chief Deity's heart. It there transforms into the most pure and marvelous puja offerings. These then permeate the whole of his body, and emerge from the hair follicles of his skin as endless clouds and oceans of puja offerings which are offered to all Buddhas, Bodhisattvas, Pratyekabuddhas, Sravakas and worldly deities. Completing the visualization, the practitioner returns the medicinal herbs cup to its place.

IV.D.8G.c.xxvii. Empower the Pûjâ Offerings

The practitioner now places the lid on the oil cup and moves the cup containing white sesame seeds to the center of the dan where the censer had stood. Taking up the single pronged vajra, the practitioner waves it across the cup, repeating the mantra NAUMAKU SANMANDA BAZARA DAN KAN SENJIKYA SOWAKA twenty-one times. Returning the single pronged vajra to its place, he takes a pinch of the white sesame seeds in his right hand and casts it into the flames, repeating the same mantra once. Counting on the ojuzu in his left hand, he repeats this one hundred eight times. The first seven offerings are made overhand, while the balance are made underhand. Each time he does this, he is to visualize the offering entering the mouth of the

Chief Deity. It goes directly to the upper surface of the lotus in the Chief Deity's heart, where it is transformed into many shining light cakras. These flow out through the body of the Chief Deity, emerging from the hair follicles on his skin as countless clouds and oceans of shining light cakras which are offered to the countless Buddhas in all ten directions. The shining light cakras then return, lighting up the body and mind of all sentient beings including oneself. All hindrances produced by the three poisons, all obscurations, all difficulties are quickly extinguished. Upon completion, the cup is returned to its place, and the oil cup is uncovered.

IV.D.8G.c.xxviii. Universal Offering

Identical with IV.D.8G.a.xxx., IV.D.8G.b.xxii.

IV.D.8G.c.xxix. Stanzá to the Three Powers

Identical with IV.D.8G.a.xxxi., IV.D.8G.b.xxiii.

IV.D.8G.c.xxx. Aspiration

Identical with IV.D.8G.a.xxxii., IV.D.8G.b.xxiv.; except that the practitioner first puts down the three pronged vajra and rubs his ojuzu together. With the ojuzu still in his hands, he makes the vajra añjali and recites the Aspiration, substituting the phrase "the Chief Deity."

IV.D.8G.c.xxxi. Washing the Mouth

Identical with IV.D.8G.a.xxxiii., IV.D.8G.b.xxv.

IV.D.8G.c.xxxii. Release

The practitioner takes a flower and recites the mantra NAUMAKU SANMANDA BAZARA DAN KAN SOWAKA once over

it. He then tosses it to the far side of the mandala altar, visualizing that it goes to the mandala, where it forms a lotus throne. Making the single pronged vajra mudra the practitioner recites the mantra NAUMAKU SANMANDA BAZARA DAN KAN GESSYA GESSYA BOKU once, spreading his two forefingers apart on the last three words of the mantra. Doing so, the practitioner visualizes the Chief Deity leaving the altar hearth and returning to his place in the mandala. With vajra añjali, the practitioner declares:

> I but desire that the Chief Deity
> return to his original seat.(19)

IV.D.8G.d. Section for the Celestial Deities

IV.D.8G.d.i. Purify the Altar Hearth

Identical with IV.D.8G.b.i., IV.D.8G.c.i.

IV.D.8G.d.ii. Empower the Karma

Identical with IV.A.2.f., IV.D.8G.b.ii., IV.D.8G.c.ii.

IV.D.8G.d.iii. Wash the Mouth

Identical with IV.D.8G.b.iii., IV.D.8G.c.iii.

IV.D.8G.d.iv. Empower the Altar Hearth

Identical with IV.A.2.d., IV.D.8G.b.iv., IV.D.8G.c.iv.

IV.D.8G.d.v. Arrange Kindling

The practitioner now takes ten pieces of wood from the bundle of thirty-six. Four of these are placed in a square: the first to the practitioner's left with the base facing him, the second to his right with the base away from him, the third on the far side with the base to his

left, and the fourth on the near side with the base to his right. The remaining six are all placed with the base toward the practitioner, from left to right.

IV.D.8G.d.vi. Fan the Flames

Identical with IV.D.8G.a.xiv., IV.D.8G.b.vi., IV.D.8G.c.vi.

IV.D.8G.d.vii. Purify the Fire

Identical with IV.D.8G.a.xv., IV.D.8G.b.vii., IV.D.8G.c.vii.

IV.D.8G.d.viii. Empower the Fire

Identical with IV.D.8G.a.xvi., IV.D.8G.b.viii., IV.D.8G.viii.

IV.D.8G.d.ix. Requesting the Deities

Making the samadhi mudra, the practitioner visualizes his nine consciousnesses becoming the five wisdoms. The amala awareness becomes the Wisdom of the Nature of the Dharmadhatu. The eighth consciousness (alayavijñana) becomes the Wisdom that is like a Great Round Mirror. The seventh consciousness (manas) becomes the Wisdom of the Equality of all Phenomena. The sixth consciousness (manovijñana) becomes the Wisdom of Marvelous Insight, and the five sensory consciousnesses become the Wisdom of That Which Should Be Done. These five Wisdoms embrace the holy multitudes of the five classes of deities. The practitioner visualizes his own body as being itself the multitudes of deities. He then makes the five pronged vajra mudra: the two hands are

brought together palm to palm with the fingers pointed straight up, the two little fingers touch tip to tip, the two ring fingers lay down flat so that the tip of one touches the first joint of the other (i.e., so that there is a space between the palms), the two middle fingers touch tip to tip, as do the two thumbs. The two forefingers are held out and straight up from the mudra so that the fingers which are pointed up form the center and four corners of a square. He then recites the mantra ON BAZARA DADO BAN UN TARAKU KIRIKU AKU SENJIKYA SOWAKA once. He then takes five flowers with his right hand and reciting the mantra ON KYAMARA SENJIKYA SOWAKA once, places them on the flames.

Making the samadhi mudra, the practitioner visualizes these flowers going to the center of the altar hearth where they are transformed into countless lotus thrones. All the deities of the five assemblies are sitting on these thrones, their bodies displaying all the major and minor marks of Buddhahood.

IV.D.8G.d.x. Four Embracing Wisdom Deities

The practitioner now makes the mudra of the great hook. On the syllables EI KEI KI of the mantra, he gestures with his forefinger three times. On the syllables ZYAKU UN BAN KOKU, he makes the mudras of the Four Embracing Wisdom Bodhisattvas (IV.D.8G.a.xviii.). The mantra is NAUMAKU SANMANDA BODANAN AKU SARABATARA HARACHIKATEI TATAGYATA KUSYA BOJI SYARYA HARA HORAKYA EI

KEI KI ZYAKU UN BAN KOKU.

IV.D.8G.d.xi. Declaration

With vajra añjali, the practitioner declares:

I but desire that all the deities
descend to this seat.
May they in compassion accept
the marvelous pûja offerings of the Goma.(20)

IV.D.8G.d.xii. Wash the Mouth

Identical with IV.D.8G.a.xx., IV.D.8G.b.xii., IV.D.8G.c.xii., except that the practitioner substitutes the phrase "all the deities."

IV.D.8G.d.xiii. Zuko Incense

Identical with IV.D.8G.a.xxi., IV.D.8G.b.xiii., IV.D.8G.c.xii., except the practitioner substitutes the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN SENJIKYA SOWAKA, and the name.

IV.D.8G.d.xiv. Clarified Butter

Identical with IV.D.8G.a.xxii., IV.D.8G.b.xiv., IV.D.8G.c.xiv., except for mantra and name.

IV.D.8G.d.xv. Wood

Identical with IV.D.8G.a.xxiii., IV.D.8G.b.xv., except for mantra and name.

IV.D.8G.d.xvi. Mixed Offering

With the small ladle for offering rice and grains the practitioner now makes offerings of the mixed offering from the closer of the two bowls. Three ladles are offered to Mahavairocana as the practitioner recites the

mantra ON BAZARA DADO BAN SENJIKYA SOWAKA three times. One ladle is offered to Aksobhya as the practitioner recites the mantra ON AKISYA BYA UN SENJIKYA SOWAKA once. One ladle is offered to Ratnasambhava as the practitioner recites the mantra ON ARATANAU SANBANBA TARAKU SENJIKYA SOWAKA once. One ladle is offered to Amitayus as the practitioner recites the mantra ON ROKEI ZYIN BARA ARANZYA KIRIKU SENJIKYA SOWAKA once. One ladle is offered to Amoghasiddhi as the practitioner recites the mantra ON ABOKYA SHITTEI AKU SENJIKYA SOWAKA once. Three ladles are offered to the remaining thirty-two deities of the Vajradhâtu mandala as the practitioner recites the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN SENJIKYA SOWAKA three times. Three ladles are offered to the deities who destroy evil rebirths as the practitioner recites the mantra NAUMAKU SANMANDA BODANAN DOBO SYANAN ABYU TARANJI SATOBA DATON SENJIKYA SOWAKA three times. The practitioner puts down the ladle and picking up the bowl itself, offers the balance of the mixed offering all at once as he recites the mantra ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN SENJIKYA SOWAKA once.

IV.D.8G.d.xvii. Clarified Butter

Identical with IV.D.8G.a.xxix, IV.D.8G.b.xxi., IV.D.8G.c.xxiii., except for mantra and name.

IV.D.8G.d.xviii. Universal Offering

Identical with IV.D.8G.a.xxx., IV.D.8G.b.xxii,

IV.D.8G.c.xxvii.

IV.D.8G.d.xix. Stanza to the Three Powers

Identical with IV.D.8G.a.xxxi., IV.D.8G.b.xxiii., IV.D.8G.c.xxviii.

IV.D.8G.d.xx. Aspiration

Identical with IV.D.8G.a.xxxii., IV.D.8G.b.xxiv., except for the name.

IV.D.8G.d.xxi. Washing the Mouth

Identical with IV.D.8G.a.xxxiii., IV.D.8G.b.xxv., IV.D.8G.c.xxx.

IV.D.8G.d.xxii. Release

The practitioner takes several flowers in his right hand and reciting the mantra ON KYAMARA SENJIKYA SOWAKA casts them into the far left corner of the mandala altar, visualizing that they go to the mandala, where they form countless lotus thrones. He makes the mudra of the great hook and recites the mantra ON SARABA BODA BOJI SATOBA SENJIKYA GESSYA GESSYA BOKU once, gesturing outwards with the forefinger of his right hand on the last three words of the mantra. Doing so, the practitioner visualizes all the deities leaving the altar hearth and returning to their places in the mandala. Then with vajra añjali, the practitioner declares:

> I but desire that all the deities
> return to their original seats.(21)

IV.D.8G.e. Section for the Earthly Deities

IV.D.8G.e.i. Purification

Identical with IV.D.8G.b.i, IV.D.8G.c.i.,

IV.D.8G.d.i.

IV.D.8G.e.ii. Empower the Karma

Identical with IV.A.2.f., IV.D.8G.b.ii., IV.D.8G.c.ii., IV.D.8G.d.ii.

IV.D.8G.e.iii. Wash the Mouth

Identical with IV.D.8G.b.iii., IV.D.8G.c.iii., IV.D.8G.d.iii.

IV.D.8G.e.iv. Empower the Altar Hearth

Identical with IV.A.2.d., IV.D.8G.b.iv., IV.D.8G.c.iv., IV.D.8G.d.iv.

IV.D.8G.e.v. Arrange Kindling

Identical with IV.D.8G.c.v.

IV.D.8G.e.vi. Fan the Flames

Identical with IV.D.8G.a.xiv., IV.D.8G.b.vi., IV.D.8G.c.vi., IV.D.8G.d.vi.

IV.D.8G.e.vii. Purify the Fire

Identical with IV.D.8G.a.xv., IV.D.8G.b.vii., IV.D.8G.c.vii., IV.D.8G.d.vii.

IV.D.8G.e.viii. Empower the Fire

Identical with IV.D.8G.a.xvi., IV.D.8G.b.viii., IV.D.8G.c.viii., IV.D.8G.d.viii.

IV.D.8G.e.ix. Requesting the Deities

The practitioner now takes three flowers and tears the stems from them. Wrapping them in a fourth, he casts them into the flames, reciting the mantra NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA SOWAKA once. Making the samadhi mudra, the practitioner visualizes these flowers as going

to the center of the altar hearth where they transform into lotus thrones for the Vidyaraja (Four-Armed Fudô Myôô), the twelve devas (Vedic deities: Isana, Indra, Agni Deva, Yama, Raksasa, Ap Deva, Vayu Deva, Vaisravana, Brahma, Prthivi Devi, Surya and Soma), the seven celestial lights (sun, moon and the five visible planets), and the twenty-eight lunar mansions. On each of these thrones are two syllables: KAN and UN. The KAN transforms into the four-armed form of Acalanatha Vidyâraja, while the UN transforms into the various deities.

IV.D.8G.e.x. Four Embracing Wisdom Deities

The practitioner now makes the mudra of the great hook. On the syllables EI KEI KI of the following mantra, he beckons with his forefinger three times. On the syllables ZYAKU UN BAN KOKU, he makes the mudras of the Four Embracing Wisdom Bodhisattvas (IV.D.8G.a.xviii.). The mantra is NAUMAKU SANMANDA BODANAN AKU SARABATARA HARACHIKATEI TATAGYATA KUSYA BOJI SYARYA HARI HORAKYA EI KEI KI ZYAKU UN BAN KOKU.

IV.D.8G.e.xi. Declaration

With vajra añjali, the practitioner declares:

I but desire that the Worldly Devas
descend to this seat.
May they in compassion accept
the marvelous pûja offerings of the Goma.(22)

IV.D.8G.e.xii. Wash the Mouth

Identical with IV.D.8G.a.xx., IV.D.8G.b.xii., IV.D.8G.c.xii., IV.D.8G.d.xii., except that the

practitioner substitutes the phrase "the worldly deities."

IV.D.8G.e.xiii. Zuko Incense

Identical with IV.D.8G.a.xxi., IV.D.8G.b.xiii., IV.D.8G.c.xiii., IV.D.8G.d.xiii., except that the practitioner substitutes the mantra NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA SOWAKA, and the name.

IV.D.8G.e.xiv. Clarified Butter

Identical with IV.D.8G.a.xxii., IV.D.8G.b.xiv., IV.D.8G.c.xiv., IV.D.8G.d.xiv., except for mantra and name.

IV.D.8G.e.xv. Wood

The practitioner takes three of the remaining six pieces of wood in the bundle of twenty-one pieces, gestures with them over the oil cup as if dipping both ends into the oil and offers them one at a time to Acalanatha, reciting the mantra NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA SOWAKA each time. He then takes the remaining three pieces, gestures with them over the oil cup and offers them one at a time to Agni Deva, reciting the mantra ON AGYANAU EI SENJIKYA SOWAKA each time.

IV.D.8G.e.xvi. Mixed Offering

With the small ladle for offering rice and grains the practitioner now makes offerings of the mixed offering from the further of the two bowls. Three ladles are offered to Acalanatha as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN SENJIKYA SOWAKA three times.

One ladle is offered to Isana as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN ISYANAYA SENJIKYA SOWAKA once. One ladle is offered to Indra as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN INDARAYA SENJIKYA SOWAKA once. Three ladles are offered to Agni Deva as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN AGYANAU EI SENJIKYA SOWAKA three times. One ladle is offered to Yama as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN ENMAYA SENJIKYA SOWAKA once. One ladle is offered to Raksasa as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN JIRICHI EI SENJIKYA SOWAKA once. One ladle is offered to Ap Deva as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN BARODAYA SENJIKYA SOWAKA once. One ladle is offered to Vayu Deva as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN BAYABEI SENJIKYA SOWAKA once. One ladle is offered to Vaisravana as the practitioner recites the mantra NAUMAKU SANMANDS BAZARADAN BEISHIRAMANDAYA SENJIKYA SOWAKA once. One ladle is offered to Brahma as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN BORAKAMAN EI SENJIKYA SOWAKA once. One ladle is offered to Prthivi Deva as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN BIRICHIBI EI SENJIKYA SOWAKA once. One ladle is offered to Surya as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN ANICHIYA SENJIKYA SOWAKA once. One ladle is offered to Soma as the practitioner

recites the mantra NAUMAKU SANMANDA BAZARADAN SENDARAYA SENJIKYA SOWAKA once. One ladle is offered to the seven celestial lights as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN GYARAKE JINBARA HARA HATA ZYOCHI RA MAYA SENJIKYA SOWAKA once. One ladle is offered to the twenty-eight lunar mansions as the practitioner recites the mantra NAUMAKU SANMANDA BAZARADAN DAKISYATARA CHIRINDANAU NI EI SENJIKYA SOWAKA once. The practitioner puts down the ladle and picking up the bowl itself, offers the balance of the mixed offering to the followers and attendants of all the deities of all the assemblies all at once as he recites the mantra ON ABOKYA BEIROSHANO MAKA BODARA MANI HANDOMA ZYINBARA HARABARITAYA UN once.

IV.D.8G.e.xvii. Clarified Butter

Identical with IV.D.8G.a.xxix., IV.D.8G.b.xxi., IV.D.8G.c.xxiii., IV.D.8G.d.xvii., except for mantra and name.

IV.D.8G.e.xviii. Universal Offering

Identical with IV.D.8G.a.xxx., IV.D.8G.b.xxii., IV.D.8G.c.xxvii., IV.D.8G.d.xviii.

IV.D.8G.e.xix. Stanza to the Three Powers

Identical with IV.D.8G.a.xxxi., IV.D.8G.b.xxiii., IV.D.8G.c.xxviii., IV.D.8G.d.xix.

IV.D.8G.e.xx. Aspiration

Identical with WV.D.8G.A.xxxii., IV.D.8G.b.xxiv., IV.D.8G.d.xx., except for substitution of name.

IV.D.8G.e.xxi. Washing the Mouth

Identical with IV.D.8G.a.xxxiii., IV.D.8G.b.xxv., IV.D.8G.c.xxx., IV.D.8G.d.xxi., except for name.

IV.D.8G.e.xxii. Release

The practitioner now takes three flowers, tears off their stems and wraps them in a fourth. Reciting the mantra NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA SOWAKA once, the practitioner casts them into the far left corner of the mandala altar, visualizing that they go to the mandala, where they form lotus thrones for the worldly deities. He then makes the single pronged vajra mudra and recites the mantra NAUMAKU SANMANDA BASARADAN DAN SENJIKYA GESSYA GESSYA BOKU once, opening the two forefingers three times on the last three words of the mantra. Doing so, the practitioner visualizes the worldly deities leaving the altar hearth and returning to their places in the mandala. He then makes a fist with his right hand and snapping his fingers three times recites the mantra ON BAZARA BOKISYA BOKU three times. Then with vajra anjali, the practitioner declares:

> I but desire that the Worldly Devas
> return to their original seats.(23)

IV.D.8G.e.xxiii. Rearrange Offerings

The practitioner now moves the bowls which had contained the offerings used during the goma off of the altar and back to their origina places on the left and right tables. The regular puja offerings are also moved back to their original places on the left and right sides of the altar.

IV.D.8G.e.xxiv. Rearrange Ritual Implements

He then picks up the bell with the five pronged vajra and replaces them on the vajra plate, moving the single pronged vajra to its ordinary location and adding the three pronged vajra. He replaces the censer in the center of the altar, and takes down his sleeve.

IV.D.8.m. Continue Secondary Recitation

IV.D.8.m.v. Mahavajracakra

Identical with I.D.8.g.x., III.D.8.k.xiv.

IV.D.8.m.vi. One Syllable Golden Cakra

Identical with I.D.8.g.xi., II.D.8.k.x., III.D.8.k.xv.

IV.D.8.m.vii. Buddha Locana

Identical with I.D.8.g.xii., II.D.8.k.xi., III.D.8.k.xvi.

IV.D.8.n. Chip Incense

Identical with I.D.8.h., II.D.8.l., III.D.8.l.

E. Dissociation

<u>9. Dharma of the Latter Pûjâ and Upâya</u>

IV.E.9.a. Latter Pûjâ Offerings: Mudra and Mantra

Identical with III.E.9.a.

IV.E.9.a.i. Powdered Incense

IV.E.9.a.ii. Flowers

IV.E.9.a.iii. Burning Incense

IV.E.9.a.iv. Food

IV.E.9.a.v. Lights

IV.E.9.b. Latter Pûjâ Offerings: Material Offerings

Identical with I.E.9.a., II.E.9.b., III.E.9.b.

IV.E.9.b.i. Powdered Incense

IV.E.9.b.ii. Flowers

IV.E.9.b.iii. Burning Incense

IV.E.9.b.iv. Food

IV.E.9.b.v. Lights

IV.E.9.c. Offerings of Departure

Identical with I.E.9.b., II.E.9.c., III.E.9.c.

IV.E.9.c.i. Argha Water

IV.E.9.c.ii. Latter Ringing of the Bell

IV.E.9.d. Praises

Identical with I.E.9.c., II.E.9.d.; except the Hymn in Praise of Fudô Myôô, is added as in IV.C.7.e.

IV.E.9.e. Universal Offering

Identical with I.E.9.d., II.E.9.e.

IV.E.9.f. Stanza to the Three Powers

Identical with I.E.9.e., II.E.9.f., III.E.9.f.

IV.E.9.g. Brief Aspirations

Identical with I.E.9.f., II.E.9.g., III.E.9.g.

IV.E.9.h. Worship of the Buddhas

Identical with I.E.9.g., II.E.9.h., III.E.9.h.

IV.E.9.i. Transfer of Merits

Identical with I.E.9.h., II.E.9.i., III.E.9.i.

IV.E.9.j. Upaya for Transfer of Merit

Identical with I.E.9.i., II.E.9.j., III.E.9.j.

(<u>Unsealing the Ritual Enclosure</u>)

IV.E.9.k. Maha Samaya

Identical with II.E.9.k., III.E.9.k.

IV.E.9.l. Vajra Fire Enclosure

Identical with I.E.9.j., II.E.9.l., III.E.9.l.

IV.E.9.m. Vajra Net

Identical with I.E.9.k., II.E.9.m., III.E.9.m.

IV.E.9.n. Trailokyavijaya

Identical with I.E.9.l., II.E.9.n.

(Unbinding the Earth Elements)

IV.E.9.o. Vajra Walls

Identical with I.E.9.m., II.E.9.o., III.E.9.n.

IV.E.9.p. Vajra Poles

Identical with I.E.9.n., II.E.9.p., III.E.9.o.

IV.E.9.q. Release

Identical with I.E.9.o., II.E.9.q., III.E.9.q.

IV.E.9.r. Clapping Hands

Identical with II.E.9.r.

(Departure of the Practitioner)

IV.E.9.s. Reverence to the Three Classes of Deities

Identical with I.E.9.p., II.E.9.s., III.E.9.r.

IV.E.9.s.i. Buddha Class

IV.E.9.s.ii. Padma Class

IV.E.9.s.iii. Vajra Class

IV.E.9.t. Putting on the Armor

Identical with I.E.9.q., II.E.9.t., III.E.9.s.

IV.E.9.u. Straighten the Offerings

Identical with I.E.9.r., II.E.9.u., III.E.9.t.

IV.E.9.v. Stand Up from One's Seat

Identical with I.E.9.s., II.E.9.v., III.E.9.u.

IV.E.9.w. Universal Reverence (Prostrations)

Identical with I.E.9.t., II.E.9.w., III.E.9.v.

IV.E.9.x. Leave the Dôjô

Identical with I.E.9.u., II.E.9.x., III.E.9.w.

APPENDIX FIVE

SANSKRIT EQUIVALENTS OF THE MANTRAS

Because this essay is orientied toward the goma as a Japanese Buddhist ritual, the mantras have been recorded as they are pronounced in Japan. Below are given the Sanskrit equivalents of the Japanese pronunciations of the mantras used in the goma. They are given in order of use, and either the name of the mantra is given, or the action with which it is associated is given.

1. Universal Homage

ON SARABA TATAGYATA HANA MANA NAU KYAROMI

oṁ sarva tathâgata pâda vandanaṁ karomi

2. Purify the Three Karmic Actions

ON SOHA HANBA SYUDA SARABA TARAMA SOHA HANBA SYUDO KAN

oṁ svabhâva śuddha sarva dharma svabhâva śuddho haṁ

3. Buddha Class

ON TATAGYATA DOHANBAYA SOWAKA

oṁ tathâgatodbhavâya svâhâ

4. Padma Class

ON HANDOBO DO HANBAYA SOWAKA

oṁ padmodbhavâya svâhâ

5. Vajra Class

ON BAZARO DO HANBAYA SOWAKA

oṁ vajrodbhavâya svâhâ

6. Putting on the Armor, Protecting the Body

ON BAZARA GINI HARACHI HATAYA SOWAKA

oṁ vajrâgni pradîptâya svâhâ

7. Perfumed Water for Purification: Kundalî Mantra

ON KIRI KIRI BAZARA UN HATTA

oṁ kili kili vajra hûṁ phaṭ

8. Perfumed Water for Washing the Mouth

ON BARADA BAZARA DAN

oṁ varada vajra dhaṁ

9. Empower Puja Offerings: Mahâvajracakra Mantra

NAUMAKU SHICHIRIYA JIBIKYANAN TATAGYATANAN ANBIRAZHI
BIRAZHI MAKASYA KYARA BAZIRI SATA SATA SARATEI SARATEI
TAREI TAREI BIDAMANI SAN BAN ZYANI TARA MACHI SHITTA
GIRIYA TARAN SOWAKA

namas tryadhvikânâṁ tathâgatânâm aṁ viraji viraji
mahâcakra vajri sata sata sârate sârate trâyi trâyi
vidhamani sambhañjani tramati siddha agrya trâṁ svâhâ

10. Empower the Karman

ON BAZARA KYARAMA KEN

oṁ vajra karma kaṁ

11. Visualize the Syllable RAN

ON RAN SOWAKA

oṁ raṁ svâhâ

12. Purify the Earth

ARAZYABAGYATAKU SARABA TARAMAKU

rajopagatâḥ sarva dharmâḥ

13. Purify the Body

ON SOHA HANBA SYUDA SARABA TARAMAKU

oṁ svabhâva suddhâḥ sarva dharmâḥ

14. Visualize the Buddhas

KEN BAZARA DADO

khaṁ vajra dhâtu

15. Arising of the Vajra

ON BAZARA CHISYUTA UN

oṁ vajra tiṣṭha hûṁ

16. Universal Homage of the Vajra Holder

ON BAZARA BITSU, ON BAZARA BITSU ON SARABA TATAGYATA KYAYA BAKI SHITTA BAZARA BANDANAU KYAROMI

oṁ vajra viḥ, oṁ vajra viḥ oṁ sarva tathâgata kâya vak citta vajra vajra vandanaṁ karoni

17. Generating Bodhicitta

ON BOCHI SHITTA BODA HADA YAMI

oṁ bodhi cittam utpâdâyami

18. Buddha Nature Samaya

ON SANMAYA SATO BAN

oṁ samayastvaṁ

19. Universal Puja

ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN

om amoghapûja maṇi padma vajre tathâgata vilokite samanta prasara hûṁ

20. Immeasurable Mind of Sympathy, Samantabhadra

ON MAKA MAITARAYA SOHARA

om mahâ maitrya sphara

21. Immeasurable Mind of Compassion, Âkâsagarbha

ON MAKA KYARODAYA SOHARA

oṁ mahâ kâruṇya sphara

22. Immeasurable Mind of Joy, Avalokitesvara

ON SYUDA HARABODA SOHARA

oṁ śuddha pramoda sphara

23. Immeasurable Mind of Equanimity, Akasagarbha

ON MAKO BEIKISYA SOHARA

oṁ mahopekṣa sphara

24. Distinguished Vows of Mahâvairocana

ON SARABA TATAGYATA SYO SHITAKU SARABA SATOBANAN SARABA SHITTAYAKU SANBANI ENTAN TATAGYATA SHISYA CHI CHISYUTATAN

oṁ sarva tathâgata śaṁsitâḥ sarva sattvânâṁ sarva siddhayaḥ sampadhyantâṁ tathâgatśca adhitiṣṭhantâm

25. Binding the Earth Element/Vajra Poles

ON KIRI KIRI BAZARA BAZHIRI HORAMANDA MANDA UN PATTA

oṁ kili kili vajra vajri bhûr bandha bandha hûṁ phaṭ

26. Binding the Four Corners/Vajra Walls

ON SARA SARA BAZARA HARA KYARA UN PATTA

oṁ sâra sâra vajra prakâra hûṁ phaṭ

27. Visualize the Seat of Enlightenment

ON BOKU KEN

oṁ bhûḥ khaṁ

28. Mahâ Âkâsagarbha

ON GYAGYANAU SANBANBA BAZARA KOKU

oṁ gagana sambhava vajra hoḥ

29. Smaller Vajracakra

ON BAZARA SYAKYARA UN ZYAKU UN BAN KOKU

oṁ vajra cakra hûṁ jaḥ hûṁ vaṁ hoḥ svâhâ

30. Sending the Jewelled Carriage

ON TORO TORO UN

oṁ turu turu hûṁ

31. Requesting the Carriage

NAUMAKU SHITCHIRYA JIBIKYANAN TATAGYATANAN ON BAZARA GINYAU KYARA SYAYA SOWAKA

namas tryadhvikânâṁ tathâgatânâṁ oṁ vajrâgnyâkarṣaṇa svâhâ

32. Welcoming the Chief Deity/Great Hook

NAUMAKU SANMANDA BODANAN AKU SARABATAKU HARA CHIKATEI TATAGYATA KUSYA BOJISYARIYA HARI HORAKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA

namaḥ samanta buddhânâṁ aḥ sarvatra apratihata tathâgata aṅkuśa bodhicarya paripûraka ehyehi jaḥ hûm vaṁ hoḥ svâhâ

32. Four Vidyas: Hook

ON BAZARA KUSYA ZYAKU

oṁ vajra aṅkuśa jaḥ

33. Four Vidyas: Snare

ON BAZARA HASYA UN

oṁ vajra paśa hûm

34. Four Vidyas: Lock

ON BAZARA SOBOTA BAN

oṁ vajra sphoṭa vaṁ

35. Four Vidyas: Bell

ON BAZARA BEISYA AKU

oṁ vajra âveśa aḥ

36. Clapping Hands

ON BAZARA TARA TOSYA KOKU

oṁ vajra tata tuṣya hoḥ

37. Sealing the Boundary/Trailokyavijaya

ON SONBA NISONBA UN GYARIKANDA GYARIKANDA UN GYARIKANDA HAYA UN ANAUYA KOKU BAGYABAN BAZARA UN PATTA

oṁ sumbha nisumbha hûṁ gṛhṇâ gṛhṇâ hûṁ gṛhṇâ paya hûṁ ânaya hoḥ bhagavan vajra hûṁ phaṭ

38. Vajra Net

ON BISOHORATA RAKISYA BAZARA HANZYARA UN PATTA

oṁ visphurâd rakṣa vajra pañjara hûṁ phaṭ

39. Vajra Fire Enclosure

ON ASANMAGINI UN PATTA

oṁ asamâgne hûṁ phaṭ

40. Mahâ Samaya

ON SYOGAREI MAKA SAMAEN SOWAKA

oṁ śṛṅkhale mahâ samayaṁ svâhâ

41. Argha Water, One Syllable Mantra

NAUMAKU SANMANDA BAZARA DAN KAN, ON BAZARA DAGYATA UN

namaḥ samanta vajrâṇâm hâṁ, oṁ vajrodaka ṭhaḥ hûṁ

42. Lotus Thrones

ON KYARAMA SOWAKA

oṁ kamala svâhâ

43. Ringing the Bell

NAUMAKU SANMANDA BAZARADAN SENDA MAKARO SYADA SOWATAYA UN TARATA KAN MAN, ON BAZARA GENDA TOSYA KOKU

namaḥ samanta vajrâṇâṁ caṇḍa mahâroṣaṇa sphoṭaya hûṁ traṭ hâṁ mâṁ, oṁ vajra ghaṇṭâ tuṣya hoḥ

44. Karma Assembly

ON BAZARA DADO BAN

oṁ vajra dhâtu vaṁ

45. Powdered Incense Mantra

NAUMAKU SANMANDA BODANAN BISYUDA GENDO DOBA BAYA SOWAKA

namaḥ samanta buddhânâṁ viśuddha gandhodbhavâya svâhâ

46. Flowers Mantra

NAUMAKU SANMANDA BODANAN MAKA MAITARIYA BYUDOGYATEI SOWAKA

namaḥ samanta buddhânâṁ mahâ maitrya abhyudgate svâhâ

47. Burning Incense

NAUMAKU SANMANDA BODANAN DARAMA DADO BADO GYATEI SOWAKA

namaḥ samanta buddhânâṁ dharma dhâtvanugate svâhâ

48. Food

NAUMAKU SANMANDA BODANAN ARARA KYARARA BARIN DADABI BARIN DADEI MAKA BARI SOWAKA

namaḥ samanta buddhânâṁ arara karara baliṁ dadâmi baliṁ dade mahâ bali svâhâ

49. Lights

NAUMAKU SANMANDA BODANAN TATAGYATA ARASHI SOHARANDA BABASANAU GYAGYANAU DARIYA SOWAKA

namaḥ samanta buddhânâṁ tathâgata arci sphuraṇa avabhâsana gagana udârye svâhâ

50. Hymn in Praise of the Four Wisdoms

ON BAZARA SATOBA SOGYARAKA BAZARA ARATAN NAUMA DOTARAN BAZARA TARAMA KYAYATAI BAZARA KYARAMA KYAROHANBA

oṁ vajra sattva samgrahâd vajra ratnam anuttaraṁ vajra dharma gâyaṇaih vajra karma karobhava

51. Hymn in Praise of Fudo Myoo (Sanskrit not located)

NAUMAKU SARABA BODA BOJI SATOBANAN SARABA TARA SOGU SOBIDA BIJARA SHIBEI NOBO SOTO SEI SOWAKA

52. Universal Puja Offering

ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN

oṁ amogha pûja maṇi padma vajre tathâgata vilokite samanta parasara hûṁ

53. Empowerment of the Buddha's Mother

NAUBO BAGYA BADO USYUNISYA, ON RORO SOBORO ZHINBARA CHISYUTA SHITTA ROSYANI SARABA RATA SADANIEI SOWAKA

namo bhagavat uṣṇîṣa, oṁ ru ru sphur jvala tiṣṭha siddha locane sarva artha sâdhanîye svâhâ

54. Single Pronged Vajra, Mantra of the Fire Realm

NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKA ROSYADA KEN GYAKI GYAKI SARABA BIKINAN UN TARATA KAN MAN

namaḥ sarva tathâgatabhyaḥ sarvamukhebhyaḥ sarvathâ traṭ caṇḍa mahâ roṣaṇa khaṁ khâ he khâ he sarva vighnaṁ hûṁ traṭ hâṁ mâṁ

55. Empower the Ojuzu

ON BEIROSYANAU MARA SOWAKA, ON BAZARA GUKYA ZYAWA SAN MA EI UN

oṁ vairocana mâla svâhâ, oṁ vajra guhya jâpa samaye

56. Mantra of the Buddha Locana

NAUBO BAGYA BADO USYUNISYA ONRORO SOBORO ZHINBARA CHISYUTA SHITTA ROSYANI SARABA RATA SADANI EI SOWAKA

namo bhagavat uṣṇîṣa oṁ ruru sphur jvala tiṣṭha siddha locane sarva artha sâdhanîye svâhâ

57. Mantra of Mahâvairocana, Garbhadhâtu

A BI RA UN KEN

a vi ra hûṁ khaṁ

58. Mantra of Agni

ON AGYANAU EI SENJIKYA SOWAKA

oṁ agnaye śântika svâhâ

59. Fan the Flames

ON BOKU ZHINBARA UN

oṁ bhûḥ jvala hûṁ

60. Four Embracing Wisdom Bodhisattvas, Agni

ON AGYANAU EI SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA

oṁ agnaye śântika ehyehi jah hûṁ vaṁ hoḥ svâhâ

61. Release, Agni

ON AGYANAU EI GESSYA GESSYA BOKU

oṁ agnaye gaccha gaccha muḥ

62. Mantra of the Lord of the Assembly, Prajña Bodhisattva

ON CHI SYURI SYURÒTA BIZYA EI SENJIKYA SOWAKA

oṁ dhi śrî śruta vijaye śântika svâhâ

63. Four Embracing Wisdom Bodhisattvas

NAUMAKU SANMANDA BODANAN AKU SARABA TARA HARACHI KATEI TATAGYATA KUSYA BOJI SYARYA HARI HORA KYA SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA

namaḥ samanta buddhânâṁ aḥ sarvatrâ apratihata tathâgata aṅkuśa bodhi carya paripûraka sântika ehyehi jaḥ hûṁ vaṁ hoḥ svâhâ

64. Release, Prajña Bodhisattva

ON CHI SYURI SYUROTA BIJA EI GESSYA GESSYA BOKU

oṁ dhi śrî śruta vijaye gaccha gaccha muḥ

65. Mantra of the Chief Deity, Fudô Myôô

NAUMAKU SANMANDA BAZARA DAN KAN SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm hâṁ śântika svâhâ

66. Four Embracing Wisdom Bodhisattvas, Fudô Myôô

NAUMAKU SANMANDA BAZARA DAN SENDA MAKARO SYADA SOWATAYA UN TARA TA KAN MAN SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA

namaḥ samanta vajrâṇâm caṇḍa mahâroṣaṇa sphoṭaya hûṁ traṭ hâṁ mâṁ ehyehi jâḥ hûṁ vaṁ hoḥ svâhâ

67. Release, Fudô Myôô

NAUMAKU SANMANDA BAZARA DAN KAN GESSYA GESSYA BOKU

namaḥ samanta vajrâṇâm hâṁ gaccha gaccha muḥ

68. Mantra of the Celestial Deities

ON BAZARA DADO BAN UN TARAKU KIRIKU AKU SENJIKYA SOWAKA

oṁ vajradhâtu vaṁ hûṁ trâḥ hrîḥ aḥ śântika svâhâ

69. Mixed Offering, Mahâvairocana

ON BAZARA DADO BAN SENJIKYA SOWAKA

oṁ vajradhâtu vaṁ śântika svâhâ

70. Mixed Offering, Aksobhya

ON AKISYA BYA UN SENJIKYA SOWAKA

oṁ akṣobhya hûṁ śântika svâhâ

71. Mixed Offering, Ratnasambhava

ON ARATANAU SANBANBA TARAKU SENJIKYA SOWAKA

oṁ ratnasaṁbhava traḥ śântika svâhâ

72. Mixed Offering, Amitayus

ON ROKEI ZYIN BARA ARANZYA KIRIKU SENJIKYA SOWAKA

oṁ lokeśvararâja hrîḥ śântika svâhâ

73. Mixed Offering, Amoghasiddhi

ON ABOKYA SHITTEI AKU SENJIKYA SOWAKA

oṁ amoghasiddhe aḥ śântika svâhâ

74. Mixed Offering, Deities who Destroy Evil Rebirths

NAUMAKU SANMANDA BODANAN DOBO SYANAN ABYU TARANJI SATOBA DATON SENJIKYA SOWAKA

namaḥ samanta buddhânâṁ dhvamsanaṁ abhyuddhâraṇi sattva dhâtuṁ śântika svâhâ

75. Release, Celestial Deities

ON SARABA BODA BOJI SATOBA GESSYA GESSYA BOKU

oṁ sarva buddha bodhisattva śântika gaccha gaccha muḥ

76. Mixed Offering, Isana

NAUMAKU SANMANDA BAZARA DAN ISYANAYA SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm îśanâya śântika svâhâ

77. Mixed Offering, Indra

NAUMAKU SANMANDA BAZARA DAN INDARAYA SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm indrâya śântika svâhâ

78. Mixed Offering, Agni

NAUMAKU SANMANDA BAZARA DAN AGYANAU EI SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm agnaye śântika svâhâ

79. Mixed Offering, Yama

NAUMAKU SANMANDA BAZARA DAN ENMAYA SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm yamâya śântika svâhâ

80. Mixed Offering, Raksasa

NAUMAKU SANMANDA BAZARA DAN JIRICHI EI SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm nirṛtye śântika svâhâ

81. Mixed Offering, Ap Deva

NAUMAKU SANMANDA BAZARA DAN BARODAYA SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm varuṇâya śântika svâhâ

82. Mixed Offering, Vâyu Deva

NAUMAKU SANMANDA BAZARA DAN BAYABEI SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm vâyave śântika svâhâ

83. Mixed Offering, Vaisravana

NAUMAKU SANMANDA BAZARA DAN BEISHIRAMANDAYA SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm vaiśravaṇâya śântika svâhâ

84. Mixed Offering, Brahma

NAUMAKU SANMANDA BAZARA DAN BORAKAMANEI SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm brahmaṇe śântika svâhâ

85. Mixed Offering, Prthivi Deva

NAUMAKU SANMANDA BAZARA DAN BIRICHIBIEI SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm pṛthiviye śântika svâhâ

86. Mixed Offering, Surya

NAUMAKU SANMANDA BAZARA DAN ANICHIYA SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm âdityâya śântika svâhâ

87. Mixed Offering, Soma

NAUMAKU SANMANDA BAZARA DAN SENDARAYA SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm candrâya svâhâ

88. Mixed Offering, Seven Celestial Lights

NAUMAKU SANMANDA BAZARA DAN GYARAKE JINBARA HARA HATA JYOCHI RA MAYA SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm graheśvarya prâpta jyotir maya śântika svâhâ

89. Mixed Offering, Twenty Eight Lunar Mansions

NAUMAKU SANMANDA BAZARA DAN DAKISYATARA CHIRINDANAU NI EI SENJIKYA SOWAKA

namaḥ samanta vajrâṇâm nakṣatra nirnâdaniye śântika svâhâ

90. Mixed Offering, Followers and Attendants of All Deities; Mantra of Light: kômyô shingon (Sanskrit not located)

ON ABOKYA BEIROSHANO MAKA BODARA MANI HANDOMA ZYINBARA HARABARITAYA UN

91. Release, Earthly Deities

ON BAZARA BOKISYA BOKU

oṁ vajra mokṣa muḥ

92. Mahâvajracakra Mantra

NAUMAKU SHITCHIRIYA JIBIKYANAN TATAGYATANAN ANBIRAZHI BIRAZHI MAKASYAKYA RA BAZHIRI SATA SATA SARATEI SARATEI TAREI TAREI BADAMANI SANBAN SYANI TARAMACHI SHITTA GIRIYA TARAN SOWAKA

namas tṙyadhvikânâṁ tathâgatânâm aṁ viraji viraji mahâ cakra vajri sata sata sârate sârate trâyi trâyi vidhamani sambhañjani tramati siddha agrya trâṁ svâhâ

93. One Syllable Golden Cakra Mantra

NAUMAKU SANMANDA BODANAN BORON

namaḥ samanta buddhanaṁ bhrûṁ

APPENDIX SIX

SIDDHAM SCRIPT OF THE BIJA MANTRAS AND THE AKSARA CAKRA DIAGRAM

Out of the variety of Tantric Buddhist techniques which developed in India, the Shingon tradition emphasizes visualization of the Siddham script syllables of the bija mantras. For example, there appears to be none of the esoteric physiology which plays so important a role in various of the Tibetan Tantric traditions. This emphasis on mantras is probably the result of historical accident--the nature of the Tantric materials available to Kobo Daishi when he developed the Shingon system.

Although the manuals practitioners use include the Siddham script forms for the bija mantras visualized, for the sake of simplicity the descriptions of the goma given above (Chapter Eight and Appendix Four) do not. The pronunciations given in those chapters, except in direct quotes, are Japanese. Below are given both the Sanskrit pronunciations and the Siddham script forms for the bija mantras visualized in the Fudô Myôô Soku Sai Goma, and the form of the Aksara Cakra visualization.

Japanese pronunciation	Sanskrit pronunciation	Siddham script
MÅ	ma	
TA	ta	
KIRIKU	hrîḥ	
A	a	
UN	hûṁ	
RAN	raṁ	
BAN	vaṁ	
AKU	aḥ	
KAN	hâṁ	
CHI	dhi	

AKSARA CAKRA DIAGRAM

A, a		AN, aṁ	
BA, va		BAN, vaṁ	
RA, ra		RAN, raṁ	
KA, ha		KAN, haṁ	
KYA, kha		KEN, khaṁ	
KYA, kha		KEN, khaṁ	
KA, ha		KAN, haṁ	
RA, ra		RAN, raṁ	
BA, va		BAN, vaṁ	
A, a		AN, aṁ	

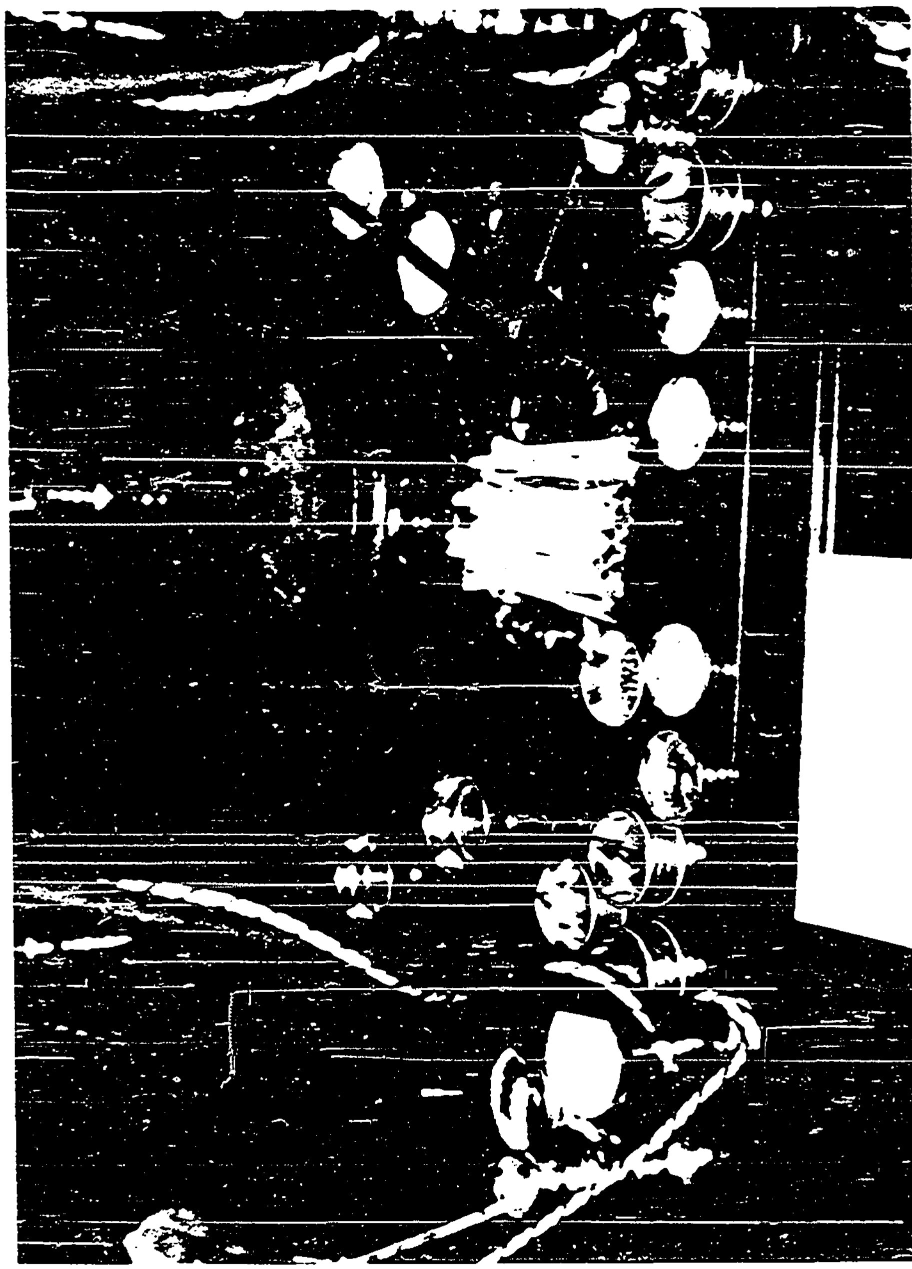
APPENDIX SEVEN

ILLUSTRATIONS

Goma Do of Yochi In, Kôyasan:

1. Goma Dan, ready to begin fire offerings
2. Right Table
3. Left Table: offerings
4. Left Table: egoro
5. Ladles and Tray
6. Shikimi Leaves (flowers)
7. Offering of Flowers
8. Offering of Oil

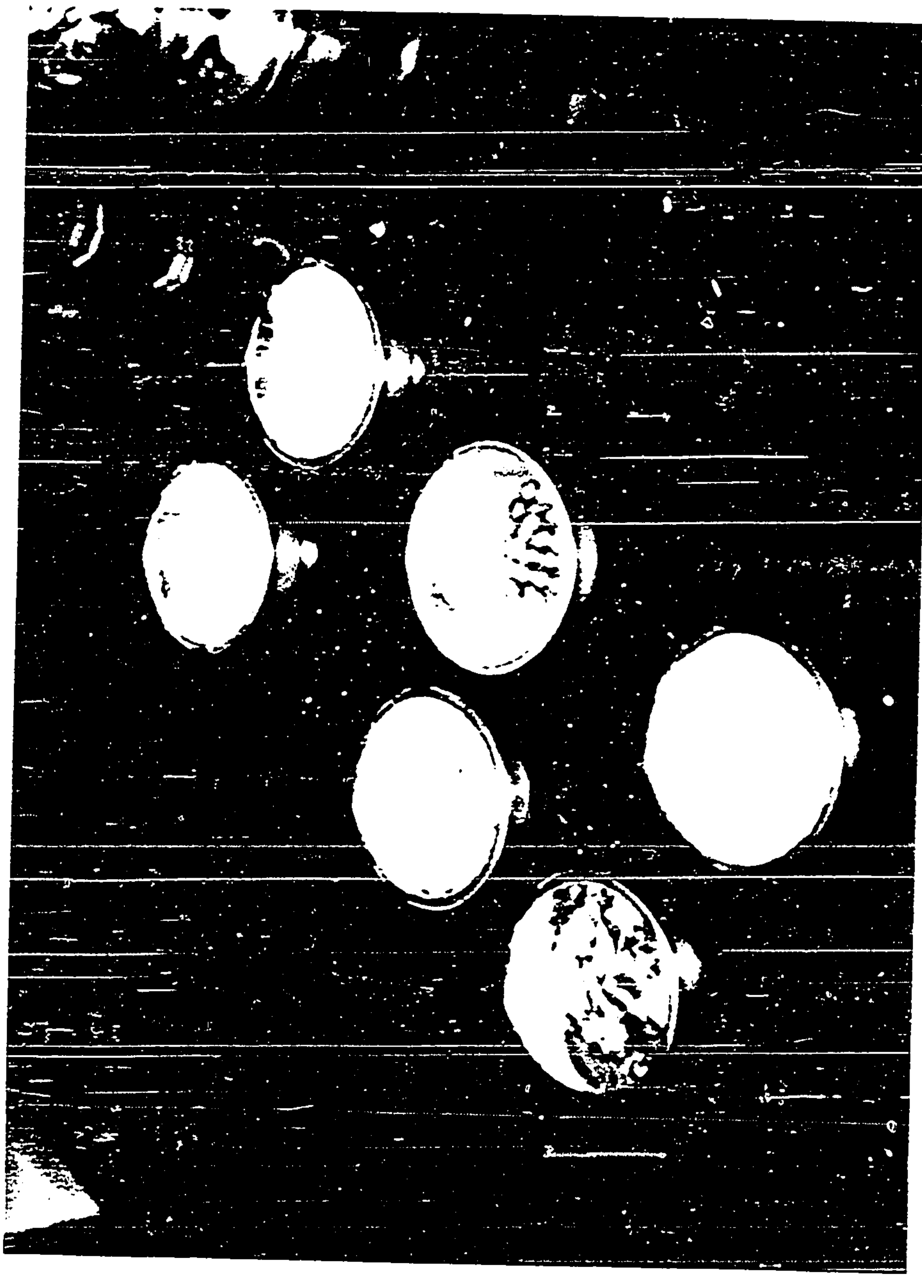
Please note: pictures mounted sideways.



1. Goma Dan: ready to begin fire rites



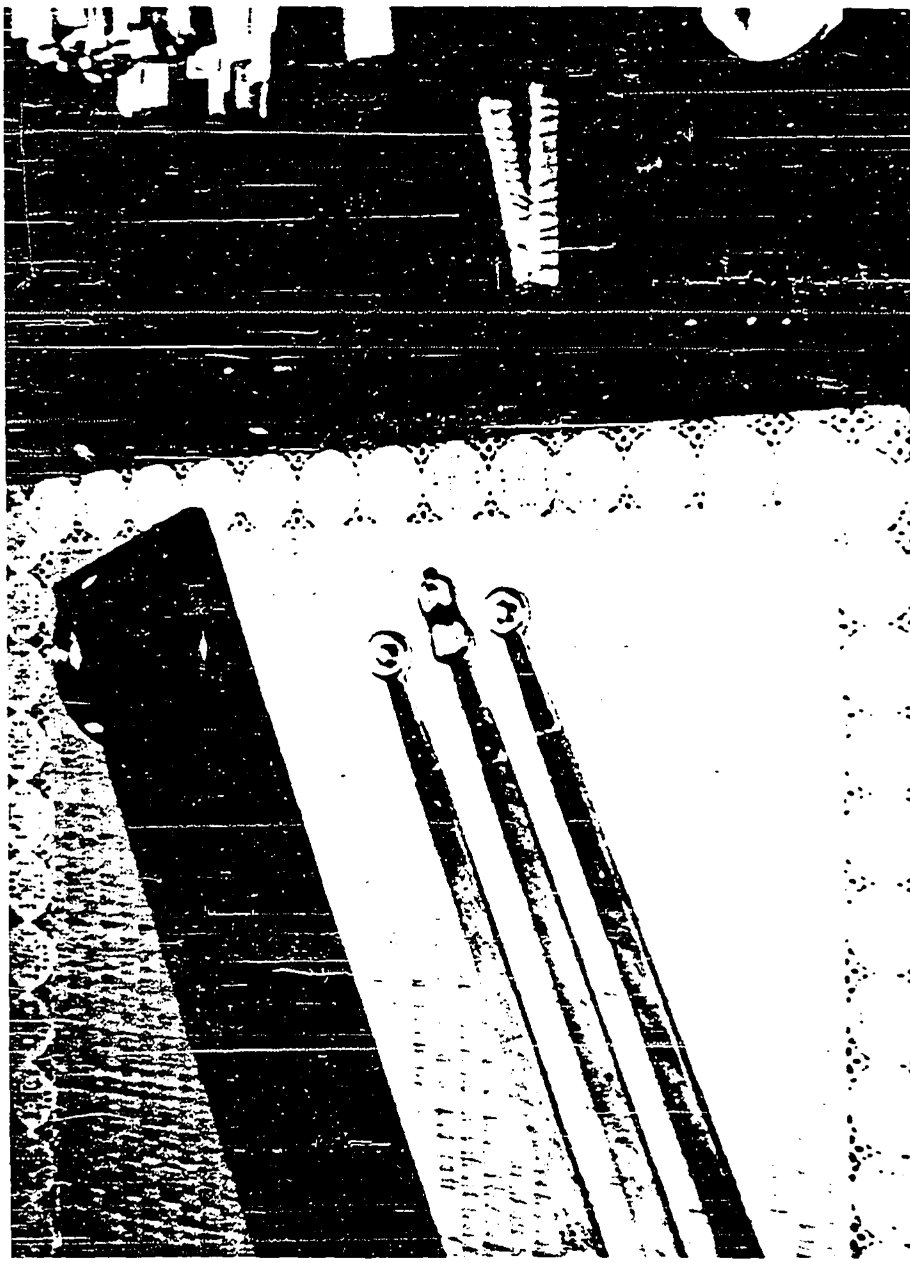
2. Right Table



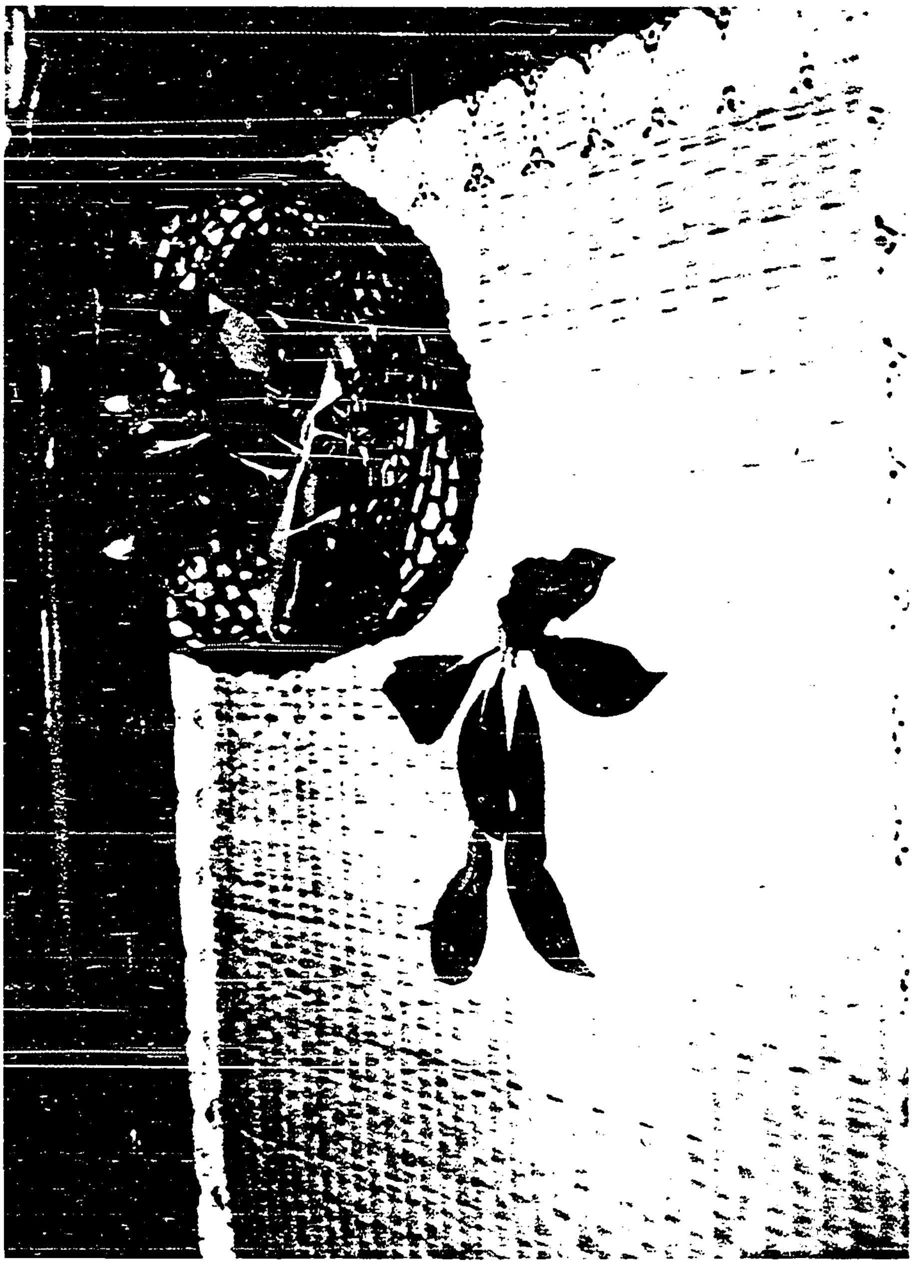
3. Left Table: offerings



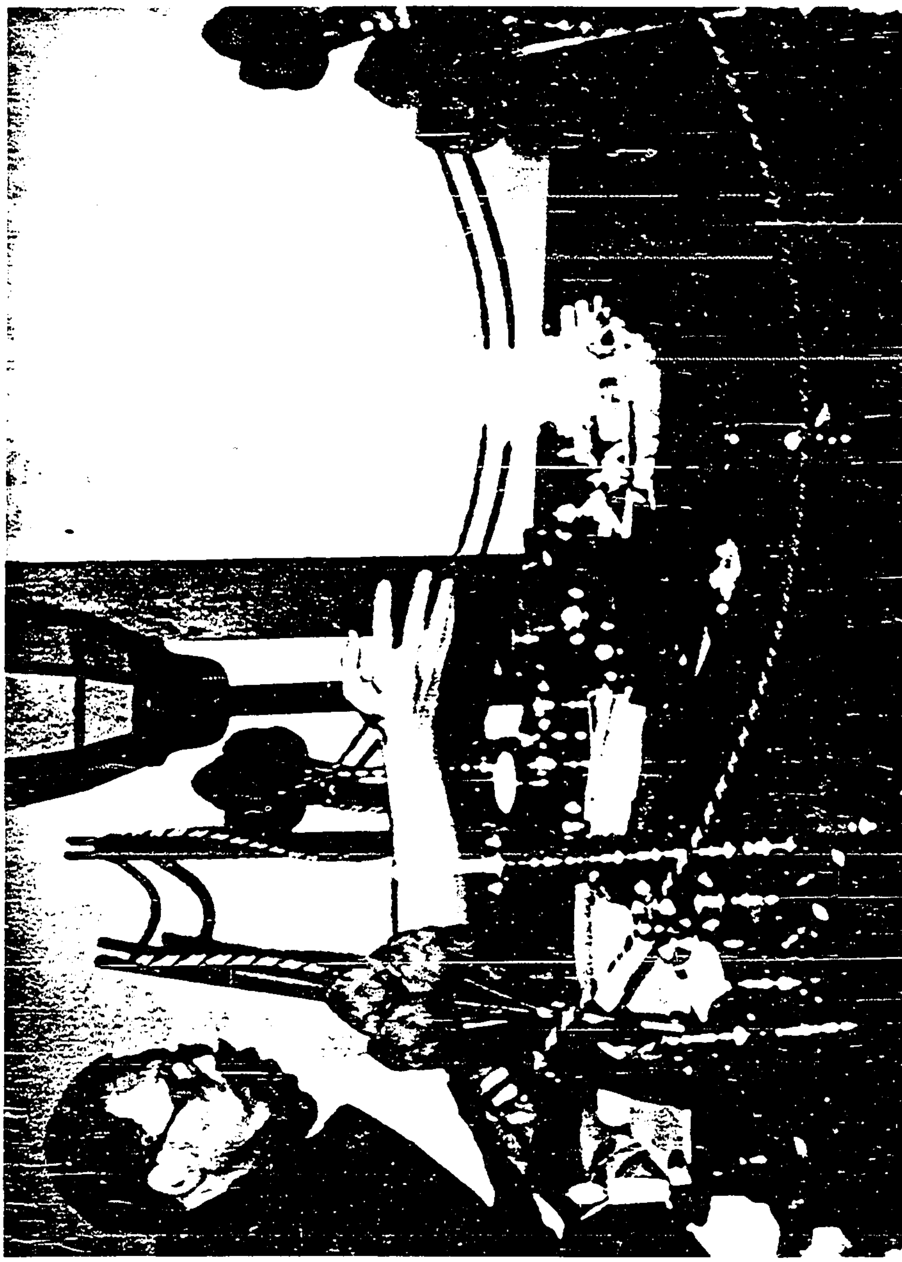
4. Left Table: egoro



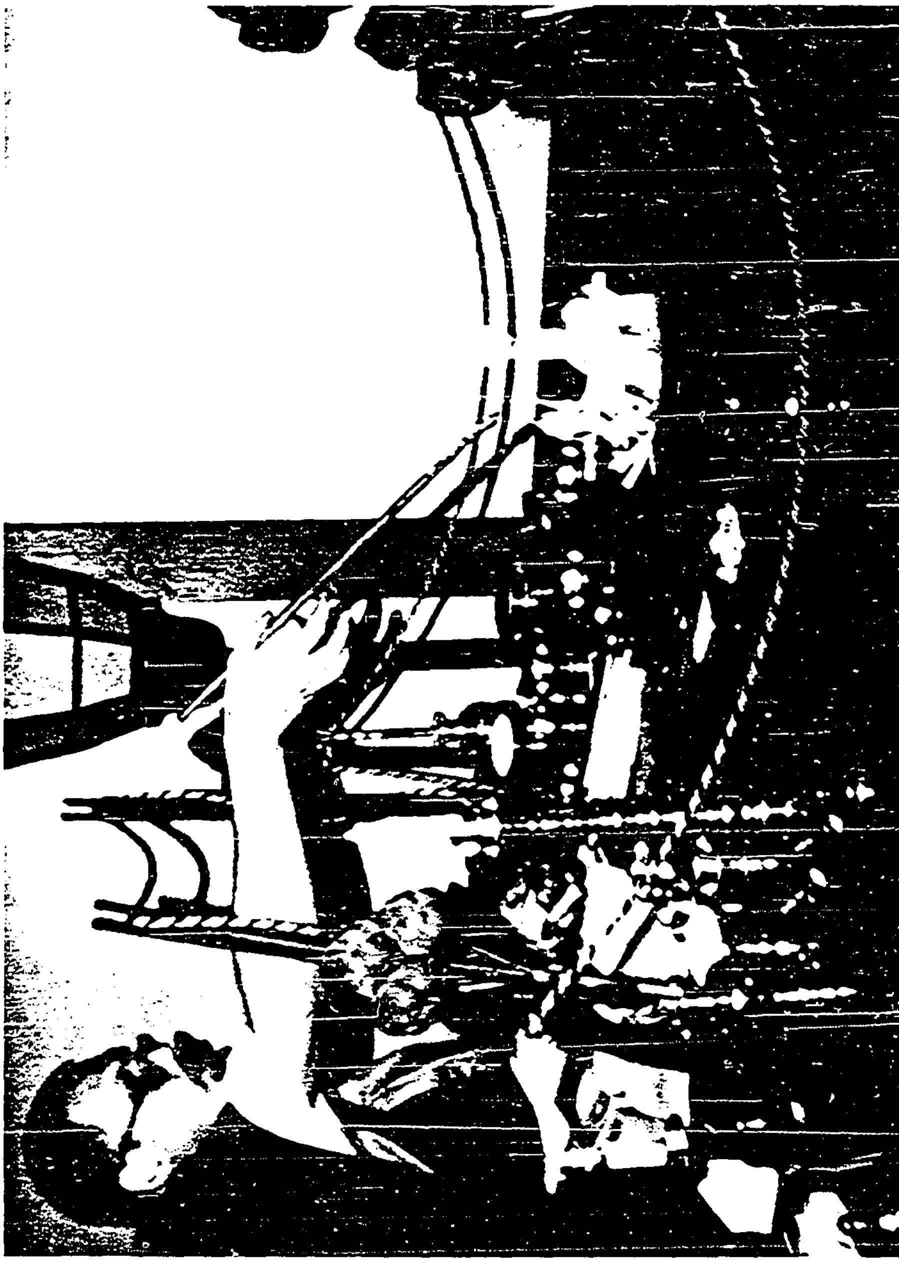
5. Ladles and Tray



6. Shikimi Leaves (flowers)



7. Offering of Flowers



8. Offering of Oil

NOTES

NOTES TO CHAPTER ONE

[1]Ryujun Tajima, Etude sur le Mahavairocana-Sutra, my translation, p. 9.

[2]In a review of Martin Southwold's Buddhism in Life: The Anthropological Study of Religion and the Sinhalese Practice of Buddhism, Michael Allen has said that "he quite rightly points to the pernicious influence of an over-intellectualized western view of Buddhism--a view that not only stresses belief as against practice, but also prefers the past to the present, the literate monk to the illiterate peasant, nirvana to good rebirth, meditation to good deeds, and even Hinayana to Mahayana. Again, quite rightly it seems to me, he attributes the formation of such preferences to the historical circumstances that led to the predominance of a secular and rational world view in the west. There can be little doubt that most anthropologists would strongly endorse his insistence that in developing a distinctively anthropological contribution to the scholarly understanding of Buddhism, it is essential that the widespread scholarly devaluation of actual practice in contemporary Buddhist communities, especially village communities, should be recognized for what it is--a wholly unwarranted piece of ethnocentrism" (American Anthropologist 12.2, May 1985, 380-1).

[3]S. G. F. Brandon, Man and God in Art and Ritual, p. 3.

[4]Clyde Kluckhohn, quoted in Lessa and Vogt, eds., Reader in Comparative Religion, 1st ed., p. 139.

[5]Stephan Beyer, The Cult of Tara, p.xii.

[6]Agency for Cultural Affairs, Japanese Religion, p. 239, table 3.

[7]Ivan Morris, _The World of the Shining Prince_, p. 3, n. 1.

[8]G. B. Sansom, _Japan, A Short Cultural History_, p. 223.

[9]Daigan Matsunaga and Alicia Matsunaga, _Foundation of Japanese Buddhism_, vol. 1, p. 257.

[10]Wilfred Cantwell Smith, _The Meaning and End of Religion_, p. 17.

[11]Mark Juergensmeyer, _Religion as Social Vision_, p. 2.

[12]Frits Staal, "Paradigm Shifts and the Religions of Asia", p. 44.

[13]Allan G. Grapard, "Japan's Ignored Cultural Revolution", p. 3.

[14]H. Byron Earhart, "Toward a Unified Interpretation of Japanese Religion", pp. 196-7.

[15]Staal, "Paradigm Shifts", pp. 17-8.

[16]Ibid., p. 19.

[17]Smith, _Meaning and End_, p. 21.

NOTES TO CHAPTER TWO

[1]Holmes Welch, _The Practice of Chinese Buddhism_, p. 281.

[2]Shoun Toganoo, _Shingon, The Japanese Tantric Tradition_, p. 28.

[3]Welch, _Practice_, p. 279.

[4]Toganoo, _Shingon_, p. 25.

[5]Ibid.

[6]A. K. Warder, _Indian Buddhism_, p. 485.

[7]Toganoo, _Shingon_, p. 11.

[8]Ibid.

[9]Ibid., p. 15.

[10]Ibid.

[11]Kiyota, pp.6-7,27-28. This distinction into heteroprax and orthoprax Tantras seems to take the place in Japan of the fourfold division of the tantras which is found in Tibet: Kriya, Carya, Yoga and Anuttarayoga. Since the _Mahavairocana Sutra_ and the _Tattvasamgraha Sutra_ were the only orthodox tantras recognized by Shingon, there was little need for a more elaborate categorical system.

[12]Quoted in Kiyota,p. 6, from Matsunaga Yukei, "Tantric Buddhism and Shingon Buddhism" The Eastern Buddhist (New Series. Kyoto: The Eastern Buddhist Society, vol. II, no. 2, Nov. 1969, p. 1).

[13]Warder, _Indian Buddhism_, p. 487.

[14]E. Zurcher, _The Buddhist Conquest of China_, p. 23.

[15]Chou Yi-liang, "Tantrism in China", pp. 242-6.

[16]Ibid., pp. 248-50.

[17]Ibid., p. 272.

[18]There are those who see this tale as pointing to a purposeful censoring of texts objectionable to the more puritanic tastes of the Chinese, rather than to an actual sea-going tragedy (Dr. Ken Eastman, personal communication).

[19]Yoshito S. Hakeda, Kûkai, p. 32.

[20]E.g., Welch, _Practice_, pp. 185-7. See also, Kenneth Ch'en, _Buddhism in China_, pp. 404-5, 445-7.

[21]Wolfram Eberhard, _A History of China_, pp. 244-5.

[22]John Blofeld, _The Jewel in the Lotus_, p. 152.

[23]Hakeda, _Kûkai_, p. 24.

[24]Daigan Matsunaga and Alicia Matsunaga, _Foundation of Japanese Buddhism_, 1:109-15.

[25]Ibid., 1:116.

[26]Junjirô Takakusu, _The Essentials of Buddhist Philosophy_, p. 86.

[27]Ibid., p. 103

[28]For general treatments of Nara Buddhism, see: Matsunaga and Matsunaga, Foundation, 1:26-109; E. Dale Saunders, Buddhism in Japan, pp. 101-33; and Takakusu, Essentials, pp. 55-130 and 195-202.

[29]Matsunaga and Matsunaga, Foundation, 1:112-5.

[30]Ibid., 1:119.

[31]Minoru Kiyota, Shingon Buddhism, pp. 123-7.

[32]George Sansom, A History of Japan, 1: 99. -

[33]Agency for Cultural Affairs, Japanese Religion, p. 239.

[34]Hakeda, Kûkai, pp. 145-6. An alternative translation of the same expression is: Truth is neither words nor color and form. Although words may be used in transmitting truth, people can be made to feel truth only by means of forms and colors. Esoteric teachings hold that profound truths are difficult to express in written or spoken words. For those who find enlightenment on subtle points difficult, it is essential to resort to pictorial representations to inspire a sense of hidden meanings (Quoted in Takaaki Sawa, Art in Japanese Esoteric Buddhism, p. 86).

[35]Sansom, History, 1: 67.

[36]Robert Karl Reischauer, Early Japanese History, pp. 31-4.

[37]Joseph M. Kitagawa, "Kobo-Daishi and Shingon Buddhism", p. 54.

[38]Alicia Matsunaga, The Buddhist Philosophy of Assimilation, pp. 185-7.

[39]Matsunaga and Matsunaga, Foundation, 192-3.

[40]Cf. Herbert V. Guenther, The Tantric View of Life, pp. 6-21.

[41]Eiichiro Ishida, Japanese Culture, p. 107. See also Hajime Nakamura, Ways of Thinking of Eastern Peoples, pp. 350-72.

[42]See Richard M. Dorson, Folk Legends of Japan, pp. 32-6.

[43]Anesaki, History, p. 81. See also, Ichiro Hori, Folk Religion of Japan, pp. 141-79.

[44]Anesaki, History, p. 92. See also, Ichiro Hori, "On the Concept of Hijiri (Holy-Man)", pass.

[45]H. Byron Earhart, A Religious Study of the Mount Haguro Sect of Shugendô, pp. 67-77.

[46]Matsunaga, Assimilation, p. 198.

[47]Ichiro Hori, "On the Concept of the Hijiri (Holy-Man)", p. 140. Also Hori, Folk Religion, pp. 101-39, and Matsunaga and Matsunaga, Foundation, 2:299-300.

NOTES TO CHAPTER THREE

[1]Frits Staal, Agni, 1:139.

[2]A. L. Basham, The Wonder That Was India, p. 234.

[3]Staal, Agni, 1:82-4.

[4]Basham, Wonder, p. 234.

[5]Thomas J. Hopkins, The Hindu Religious Tradition, pp. 13-7.

[6]Staal, Agni, 1:130-131.

[7]Hopkins, Hindu Tradition, p. 24.

[8]Wm. Theodore de Bary, et al., eds., Sources of Indian Tradition, p. 9.

[9]Benjamin Walker, Hindu World, s.v. "Agni".

[10]New Larousse Encyclopedia of Mythology, 1968 ed., s.v. "The Religion of Agni".

[11]Margaret Stutley and James Stutley, Harper's Dictionary of Hinduism, s.v. "Agni".

[12]Walker, Hindu World, p.13.

[13]New Larousse Encyclopedia of Mythology, s.v. "Indian Mythology".

[14]The relation between fire and reed stalks forms a common motif in the myths of the fire gods. In some versions of the Prometheus story he carries fire down to earth concealed in a hollow reed stalk. Other similar forms are widely known. Some authors have suggested that this is a reference to the making of fire by friction, a fire-drill of some sort which employed the rubbing of two sticks together. This would give a rationale for the

close relation that is often found between fire and water; Agni as the aerial fires descends to earth concealed in rain and is absorbed by the reeds, a plant closely associated with water. This might be supported by evidence of the use of fluffy, highly flammable part of the reed plant as the wadding which goes around the drill hole and is what actually is ignited by the friction. However, the myth motifs which involve the transportation of fire inside of some hollow plant stalk seem to indicate that this may have been a means of carrying fire: embers packed in ash could perhaps be transported safely inside of a moist, hollow plant stalk. And, as Staal points out, the transportation of a perpetual fire is an older technology than is the ability to kindle new fires (Staal, Agni, 1:78).

[15]Mardiros H. Ananikian, Armenian Mythology, pp. 42-3.

[16]A. B. Keith, The Religion and Philosophy of the Veda and Upanishads, 1:62, 161.

[17]See G. S. Kirk, The Nature of Greek Myths, pp. 43-53.

[18]William W. Malandra, An Introduction to Ancient Iranian Religion, p. 159.

[19]Georges Dumezil, Archaic Roman Religion, 1:353-5, 315.

[20]Ibid., pp. 311-26.

[21]New Larousse Encyclopedia of Mythology, p. 136. See also, Edward Tripp, Crowell's Handbook of Classical Mythology, s.v. "Hestia".

[22]The water and ashes from these rituals are held to have healing properties, a belief found in Japan as well.

[23]Walker, Hindu World, s.v. "Altar".

[24]Ibid.

[25]Ibid., p. 31.

[26]Hopkins, Hindu Tradition, p. 15.

[27]Staal, Agni, 1:40-6.

[28]Keith, Religion and Philosophy, 1:285.

[29]Hopkins associates the three fires with the three forms of Agni: "The shape of the altars gives a fundamental identity to each of the fires. The round

Gârhapatya altar represents the earth (a flat round disk or island); the square Ahavanîya altar, the four-directioned sky; and the (semi-circular) Daksina altar, the atmosphere between earth and the overarching heavens. Agni on the three altars is present in his three forms as the terrestrial, celestial, and aerial fires, bringing the three worlds together in the sacred sacrificial plot" (Hopkins, Hindu Tradition, p. 19). Although Hopkins does not cite any authority for this symbolic association, it may be based on Keith's association , which is in turn based on a suggestion by von Schroeder (Religion and Philosophy, 1:157). The question as to whether these associations and suggestions are supported by the tradition seems to be one requiring further research.

[30]Staal, Agni, 1:41. Cf. Stutley and Stutley, Harper's Dictionary of Hinduism, s.v. "Agnihotra" and Walker, Hindu World, s.v. "Agnihotra". Stutley and Stutley identify the oblation as being composed of milk, oil and sour gruel.

[31]Staal, Agni, 1:40. This same kind of hierarchical arrangement is found in the four rituals of the Shido Kegyo as well. Where the more complex rituals overlap with the simpler, the manuals will simply identify the action by name and say something like "as in the thus and so ritual." Also, the rituals are seen to be progressive for the practitioner's development--completion of the earlier, simpler ones being a necessary prerequisite to practicing the more advanced.

[32]Staal, Agni, 1:46.

[33]Ibid., 1:40.

[34]Julius Eggeling, trans., Satapatha-Brahmana, Part III, xi.

[35]Basham, Wonder, p. 43.

[36]Ibid.

[37]Michel Strickmann, "Homa in East Asia", p. 418.

[38]Toganoo, Shingon, p. 16.

[39]Strickmann, "Homa", p. 426.

[40]Toganoo, Shingon, p. 16.

[41]Strickmann, "Homa", p. 429. The Korean catalogue dates the translation betw. A.D. 502 and 520.

[42]E. Zurcher, The Buddhist Conquest of China, p. 103.

[43]Strickmann, "Homa", p. 429. Zurcher says that although Srimitra is credited with translating two versions of the _Peacock-Spell Sutra_, both were lost. Zurcher identifies seven translations of this same work (T. 982 to 988; K. 1293, 1375, 307, 303, 305, 306 and 304, respectively) made between the fourth and eighth century, the earliest of which that is not anonymous and can be dated is that of Kumarajiva (Zurcher, _Conquest_, p. 354, n. 99).

[44]Toganoo, _Shingon_, p. 16.

[45]Strickmann, "Homa", p. 429.

[46]Toganoo, _Shingon_, pp. 17-8. The Taisho also contains a variant, T. 909.

[47]Strickmann, "Homa", p. 443.

[48]Ibid., p. 444.

[49]Ibid., p. 439.

[50]Paul Deussen, _The Philosophy of the Upanishads_, p. 62.

[51]Ibid., p. 63.

[52]S. Radhakrishnan, tr. and ed., _The Principal Upanishads_, p. 441.

[53]Deussen, _Upanishads_, p. 124.

[54]Radhakrishnan, _Principal_, p. 764.

[55]Ibid., p. 295.

[56]Deussen, _Upanishads_, p. 125.

[57]Radhakrishnan, _Principal_, p. 443.

[58]Ibid., p. 444.

[59]C. Hooykaas, "Agni offerings in Java and Bali", p. 385.

[60]Ibid. p. 390 n.36.

[61]Ibid., p. 387.

[62]Wendy O'Flaherty, _Asceticism and Eroticism in the Mythology of Siva_, p. 90.

[63]Radhakrishnan, *Principal*, p. 321.

[64]Ibid.,p. 324.

[65]Vettam Mani, *Puranic Encyclopedia*, s.v. "Homakunda".

[66]Ibid.

[67]Arthur Avalon, *Tantra of the Great Liberation*, p.127.

[68]D. L. Snellgrove, *The Hevajra Tantra*, p.ix.

[69]See Tadeusz Skorupski, *The Sarvadurgatiparisodhana Tantra*, pp. 68-72, and "Tibetan Homa Rites", passim; D. L. Snellgrove, *The Hevajra Tantra*, pp. 88-9; Alex Wayman, *Yoga of the Guhyasamâjatantra*, pp. 290-1; Shinichi Tsuda, *The Samvarodaya-Tantra*, pp. 306-13, and 319-23.

[70]Watanabe Shoko, *Japanese Buddhism*, p. 58.

[71]*Eiga Monogatari*, *Hatsuhana* chapter, quoted in Watanabe, *Japanese Buddhism*, p. 58.

[72]Watanabe, *Japanese Buddhism*, p. 58.

[73]R. A. B. Ponsonby-Fane, *Kyoto*, pp. 34-35.

NOTES TO CHAPTER FOUR

[1]H. Byron Earhart, *Japanese Religion: Unity and Diversity*, p. 57.

[2]H. Byron Earhart, *A Religious Study of the Mount Haguro Sect of Shugendo*, p. 23.

[3]Ibid., p. 34.

[4]Michel Strickmann, "Homa in East Asia", in Frits Staal, ed., *Agni*, vol. 2, p. 447.

[5]Ibid.

[6]Many different interpretations of the symbolic meaning of the smoke generated by the saito goma have been proposed. One of the commoner of these is that the saitô goma is a rite of renewal, particularly when conducted at Setsubun, and that the smoke carries the energy of the fire up to the sun which in Winter is in danger of never returning. This interpretation, however, seems all too parallel to that found in Frazer's *Golden Bough* (pp. 90-1). Similarly facile projections of meaning based on European religions are to be found in Thomas Immoos' "The

Mystery of Fire and Water in Shinto-Ritual," which deals with another ritual employing fire and water.

[7] Carmen Blacker, The Catalpa Bow, p. 107.

[8] Earhart, Mount Haguro, p. 168.

[9] Blacker, The Catalpa Bow, p. 250.

[10] Ibid., p. 260.

[11] Ibid., p. 251.

[12] Mircea Eliade, Shamanism, pp. 470-477.

[13] Heinrich Dumoulin, "Buddhism in Modern Japan", p. 243.

[14] See Allan G. Grapard, "Japan's Ignored Cultural Revolution", and Shigeyoshi Murakami, Japanese Religion in the Modern Century.

[15] While in modern times the majority of people come to Yasaka Jinja on New Year's eve, the more traditional form of the ritual, which is also still conducted, is performed at about 5 a.m. New Year's morning. While the ceremonial is much the same as the earlier performance, the food offerings which are made to the deity are unique to this ritual. The earlier offerings are the same as those made at any ritual throughout the year. Also, instead of leading the fire out of the shrine to prepared places, the priests ignite trays of shavings from the shrine's fire, the shavings then being thrown out from the front of the shrine. These shavings are themselves considered potent, since they are from the making of chop sticks for the Imperial household. These were pledged by a chop stick maker who desired to receive the Imperial contract, and having been successful, the house still donates these shavings to Yasaka Jinja for use in this New Year's celebration.

[16] I was told by Rev. Haruki Shizuka, second head priest of Fuku Chi In temple on Kôyasan that the Izumo shrines also have a perpetual fire which has been continuously maintained since the founding of the shrine, i.e., sometime in the seventh or sixth centuries A.D. I have been unable to confirm this, though certainly if true it would be very suggestive that the oldest shrines should continue the practice of fire maintenance, which is far older than the practice of fire making.

[17] Lafcadio Hearn, Glimpses of Unfamiliar Japan, p. 198. He further records that this fire-drill is made anew every year in Kumano, where the traditional regulations

for its construction have been retained, and then is given to the shrine of Kitzuki. The traditional explanation is that the founder of the Kitzuki shrine received a fire-drill from the younger brother of the Sun Goddess, and he is now enshrined at Kumano. Therefore, the drills are made at Kumano and given to Kitzuki.

[18]Ibid., p. 198, n. 1.

[19]The hearth fire was then used to light a saitô goma-like fire, the main function of which seemed to be as a means by which adherents could participate in the rite. This secondary fire was built up almost entirely of goma ki ( ), short sticks of wood which visitors to the shrine can purchase for fifty or a hundred yen, and upon which they inscribe their name and age. Goma ki are quite prevalent wherever fires are used ritually in Japan, whether in Buddhist temples, Shugendô saitô gomas, or Shintô shrines. However, I do not believe that they are indigenous. I think instead that they were introduced by Buddhism and then taken over by the other religious forms.

[20]Toganoo, Shingon, p. 139.

[21]Ibid., p.140.

[22]Strickmann, "Homa", p. 434.

[23]Toganoo, Shingon, p. 225.

[24]Ibid., p. 140.

[25]Ibid.

[26]Okazaki Joji, personal communication.

[27]George Sansom, A History of Japan, 2: 297.

[28]There is a certain irregularity in the translation of the names of these rituals. The following may help the reader to keep the usages employed here clear when comparing this work with others.

Japanese	Sanskrit	Here	Strickmann	Skorupski
soku sai	santika	pacification	pacification	pacifying
zô yaku	paustika	increase	augmentation	gaining prosperity
gô buku	abhicaraka	subjugation	subjugation	destroying
kei ai	vasikarana	subordination	n/a	subjugation
kô shô	ankusa	acquisition	captation	n/a

[29] Toganoo, Shingon, p. 140.

[30] For example, Senshu Gaku In, the most important training temple on Kôyasan is currently publishing a complete collection of all Chûin Ryû goma shidai. This collection only contains the four types identified here.

[31] Strickmann, "Homa", p. 434.

[32] Toganoo, Shingon, p. 139.

[33] Toganoo, Shingon, p. 139.

[34] Ibid., p. 140.

[35] Ibid.

[36] Strickmann, "Homa", p. 435.

[37] See the Tibetan translation of the Mahâvairocana Sûtra, P. 126; Skorupski, "Tibetan Homa Rites" and The Sarvadurgatiparisodhana Sutra; Situ Rinpoche, "The Tibetan Buddhist Fire Ritual and Spiritual Transformation."

NOTES TO CHAPTER FIVE

[1] In the Tendai Tantric tradition the training period has been standardized at sixty days. The hundred day period appears, however, to have been standard in Tibet as well (L. Austine Waddell, The Buddhism of Tibet, or Lamaism, p. 224).

[2] Alex Wayman, The Buddhist Tantras, p. 15.

[3] Minoru Kiyota, Shingon Buddhism, p. 83.

[4] Ibid., p. 84.

[5] Ibid., p. 93.

[6] Chikyô Yamamoto, Introduction to the Mandala, p. 4.

[7] The Tendai Tantric tradition reverses the order of the second and third of these rituals (Shoun Toganoo, Shingon, p. 85).

[8] Toganoo, Shingon, p. 72; see also Taisen Miyata, A Study of the Ritual Mudrâs in the Shingon Tradition, p. 6.

[9] Kiyota, Shingon Buddhism, p. 100.

[10] Ryujun Tajima, Les Deux Grands Mandalas et la

Doctrine de l'Esoterisme Shingon, p. 79. Some authors, e.g., Kiyota use the term "hall" to refer to the groupings of the deities in the Matrix Realm mandala, reserving the term "assembly" for the grouping of the Thunderbolt Realm mandala. For the sake of simplicity, I have chosen to use the single term "assembly" for the groupings of deities of both mandalas.

[11]There seems to be a discrepancy between the ritual and the mandala. The deities invoked in the ritual match the central deities of the asseblies with one exception: rather than Acala(natha) as given in the ritual, this assembly is identified as that of Susiddhi, referring to the perfection of Akasagarbha's work (Kiyota, Shingon Buddhism, p. 92. Also, Tajima, Deux Mandala, p. 124).

[12]Kiyota, Shingon Buddhism, p. 92.

[13]Tajima, Deux Mandalas, p. 129. Because of the polyvalence of the Vedic deities, other correspondences between the Chinese name and the Sanskrit are possible. Thus, for the list of Worldly Deities given here, Surya (日天) may be substituted for Aditya, Nirṛti (羅刹天) may be substituted by Rakśasa, and Varuṇa (水天) may be substituted by Apaḥ.

[14]T. 1297, vol. XXI, p. 385a24. Quoted in Tajima, Deux Mandala, p. 129, my translation.

[15]Wolfram Eberhard, Lexikon Chinesischer Symbole, s.v. Mondstationen, p. 198.

[16]For diagrams of the syllables in Siddham script, see Appendix Six.

[17]Edward Conze, The Prajñâpâramitâ Literature, p. 79. See also Idem, The Short Prajñâpâramitâ Texts, pp. 184-95.

[18]Toganoo, Shingon, p. 51

[19]Ibid., p. 286.

[20]Minoru Kiyota, Shingon Buddhism, pp. 123-7.

[21]Hisao Inagaki, A Dictionary of Japanese Buddhist Terms, s.v. "nishô," "bonnôshô" (klesa-âvarana, 煩惱障) and "shochishô" (jñeya-âvarana, 所知障).

[22]Karl H. Potter, Presuppositions of India'a Philosophpies p. 99.

[23]Yoshito S. Hakeda, tr., The Awakening of Faith, p. 10.

[24]Ibid., pp. 37-8. On the reconciliation of Madhyamika and Yogacara in Hua Yen, with which Kûkai was familiar, see Daigan Matsunaga and Alicia Matsunaga, Foundation of Japanese Buddhism, 1:96. Cook comments that "part of the mission of the Hua-yen masters was to gather together all the important doctrines that had been encapsulated in separate traditions and recombine them into a single whole Dharma" (Hua-yen Buddhism, p. 35).

[25]Hakeda, tr., Awakening of Faith,p. 38.

[26]Ibid.

[27]Yoshito S. Hakeda, Kûkai, Major Works, p. 93.

[28]Summarized from Jiyu Kennett, Zen is Eternal Life, pp. 330-1.

[29]Daigan Matsunaga and Alicia Matsunaga, Foundation of Japanese Buddhism, 1:57-64.

[30]Hakeda, Kûkai, pp. 95-6.

[31]Kiyota, Shingon Buddhism, p. 126.

[32]Inagaki, Dictionary, s.v. "kaji." Kûkai's conception of the active quality of the Buddha in the second stage seems to have its roots in the Chinese Hua-Yen concept of Principle (li, 理), rather than in the classic Indian Buddhist Tathâgatagarbha theory.

[33]"increasing and retaining" is a rendering of kaji (adhisthâna; 加持). The combination of increasing and retaining for the two characters is used to identify the Buddha's action of increasing the practitioner's awareness of identity, and the practitioner's actions to retain that awareness. See Inagaki, Dictionary, s.v. "sanshu no sokushin jôbutsu." Cf. Hakeda, Kûkai, p. 92.

[34]Kiyota, Shingon Buddhism, p. 126.

[35]Hakeda, Kukai, pp. 91-2. The Three Mysteries are mudra, mantra and samadhi. The three actions (trikarma) of the practitioner performing the Three Mysteries become united with the three characteristics (triguhya) of Mahâvairocana. This coming together of the practitioner's three actions with Mahâvairocana's three characteristics is another way of conceptualizing the two-fold movement of the second stage of enlightenment: increasing and retaining.

[36]Toganoo, Shingon, p. 100.

[37]Hakeda, Kûkai, p. 92.

[38]Ibid., p. 94.

[39]Pierre Rambach, The Secret Message of Tantric Buddhism, pp. 42-55.

[40]Kiyota, Shingon Buddhism, p. 85. Kûkai himself refers to the Matrix Realm mandala as the "Mandala of Great Compassion" (Hakeda, Kûkai, p. 250).

[41]Kiyota, Shingon Buddhism, p. 93.

[42]Hakeda, Kûkai, p. 87; and Rambach, Secret Message, pp. 46-55.

[43]Kiyota, Shingon Buddhism, pp. 81-3.

[44]Hakeda, Kûkai, p. 86.

[45]Ibid.

[46]Ibid. p. 87.

NOTES TO CHAPTER SIX

[1]Shoun Toganoo, Shingon, p. 127. The second chapter of the Chinese translation of the Mahâvairocana Sûtra is also the second chapter of the Tibetan translation (Ryujun Tajima, Etudes sur le Mahâvairocana Sûtra, p. 36).

[2]For the corresponding ritual actions, see Appendix 3. The correspondences are as follows: first day, III.B.3.n. and o.; second and third days, III.B.3.p.; fourth day, III.B.3.q.; fifth day, III.B.3.r. and s.

[3]Toganoo, Shingon, p. 128.

[4]The third chapter of the Chinese translation is also the third chapter of the Tibetan translation. (Tajima, Etude, p. 37.) The visualization used in the Taizo Kai ritual differs from that of the other rituals of the Shido Kegyo. For the details of the visualization see Appendix 3, section 4 "Dharma of Endowing the Dojo."

[5]Cf. Alex Wayman, "Symbolism of the Mandala-Palace", p. 92, where he describes this rope in the Tibetan context as made of five groups of five colored threads, making twenty-five threads altogether.

[6]See Okazaki Jôji, Butsugu Daijiten, p. 463, and Toganoo, Shingon, p. 354, for lineage differences in treatment of these cups.

[7]See Okazaki, Butsugu, p. 459, for different arrangements of the flower colors in the five vases.

[8]Although I did not make a point of seeking out hearths of other shapes, the only shape I saw in Japan was circular.

[9]It is tempting to see in the five cereal grains a Chinese influence, there being in early Chinese thought a correspondence made between the theory of the five agents (wu hsing, 五行) and the five grains: wheat, beans, panicled millet, hemp and millet (Wm. Theodore de Bary, et al, eds., Sources of Chinese Tradition, p. 199). While mixed grains are sacrificed in such Vedic rites as the "Pressing of Strength" (vâjaprasavîya) of the Agnicayana, the sacrifices are of "all kinds of grains (sârvausadha), mixed with curds and butter" (Staal, Agni, 1:570), rather than a group of specifically five grains.

[10]See Frits Staal, Agni, 1:207 and pl. 22, items A and B, for a notably similar shape of ladle. This may be another item of continuity between Vedic fire sacrifices and Tantric Buddhist fire sacrifices.

[11]See Okazaki, Butsugu, pp. 466-7, for lineage differences in the arrangement of all of these items.

NOTES TO CHAPTER SEVEN

[1]Stephan Beyer has made the same point in explaining his decision to study the cult of Tara: the simplicity of the rituals of Tara provides easier access to a model of ritual action which is found even in the most complex rituals of the monastic cult (Stephan Beyer, The Cult of Tara, pp. 3 and 104).

[2]Shoun Toganoo, Shingon, p. 73.

[3]Henri Hubert and Marcel Mauss, Sacrifice, p. 50.

[3]Taisen Miyata, A Study of the Ritual Mudras in the Shingon Tradition, p. 91.

[4]Ibid., p. iv.

[5]Ibid., p. 9.

[6]Ibid., p. 34.

[7]Ibid., p. 50.

[8]Ibid., p. 79.

[9]Michel Strickmann, "The Homa in East Asia", p. 418.

[10]Benoytosh Bhattacharyya, An Introduction to Buddhist Esoterism, p. 100.

[11]Ibid., p. 101. S. B. Dasgupta makes effectively the same point: "The central point of all the Sadhana of the Tantric Buddhists was a principle of union. The synthesis or rather the unificaiton of all duality in an absolute unity is the real principle of union, which has been termed as Yuganaddha." (S. B. Dasgupta, An Introduction to Tantric Buddhism, p. 113). Without pursuing this discussion beyond the appropriate scope of this work, it might be suggested that a comparison of Tantric identification with the experience--and practice--of possession would be fruitful.

[12]Miyata, Ritual Mudras, p. 90.

[13]Ibid.

[14]Ibid., p. 91.

[15]Frits Staal, "Ritual Structure", p. 128.

[16]Hubert and Mauss, Sacrifice, pp. 45.

[17]Staal, "Ritual Structure", p. 129

[18]Frits Staal, The Science of Ritual, p. 31.

[19]Ibid., p. 112. Cf. Toganoo, Shingon, p. pp. 80-3.

[20]This section highlights the historical relation between Shingon and Kegon, for the Vows of Samantabhadra is a chapter of the Kegon Kyô. Francis Cook has said of the vows: "The vows of Samantabhadra, which must be sincerely duplicated by each aspirant, who really is Samantabhadra, are as follows:

1. Honor all Buddhas.
2. Praise the Tathâgatas.
3. Make offerings to all Buddhas.
4. Confess all past transgressions of the law.
5. Rejoice in the virtues and happiness of others (muditâ).
6. Request the Buddha to teach the Dharma.
7. Request the Buddha to dwell in the world.
8. Follow the Dharma.
9. Always benefit other beings.
10. Turn over one's own accumulated merit to others" (Francis Cook, Hua-yen Buddhism, p. 78). Also see Garma C. C. Chang, The Buddhist Teaching of Totality, pp. 187-96, which gives translations from "The Bodhisattva

Samantabhadra's Vows" chapter of the Kegon Kyô. An exact correlation between the scripture and its ritual application, as well as the historical link remain points for future research.

[21]Appendices 1 through 4 both describe the four rituals of the Shido Kegyo sequence in detail and show the results of applying this structure to the ritual actions prescribed in each of the shidais.

NOTES TO CHAPTER EIGHT

[1]Other sources for diagrams of mudras are E. Dale Saunders' Mudrâ, Horyu Tôki's Si-Do-In-Dzou, and Miyano and Mizuhara's Shingon Mikkyô Zuin Shû.

[2]Cf. Taisen Miyata, A Study of the Ritual Mudrâs in the Shingon Tradition, p. 183, n. 5.

[3]Shôun Toganoo, Shingon, pp. 529-31, m.m.

[4]Miyata, Ritual Mudrâs, p. 128.

[5]Ibid., pp. 130-1, m.m.

[6]Ibid., pp. 129-30, m.m.

[7]Toganoo, Shingon, p. 531.

[8]Miyata, Ritual Mudrâs, pp. 131-3, m.m.

[9]Ibid., pp. 134-5, m.m.

[10]Iwahara, Jûhachi Dô Shidai, p. 23, my translation.

[11]Toganoo, Shingon, p. 453.

[12]Ibid.

[13]Ibid., pp. 453-4.

[14]Ibid., p. 454, m.m.

[15]Cf.Saunders, Mudrâ, pp. 39-40.

[16]Describing the painting of The Blue Fudô in the Shoren-in, Kyoto, Strickmann says: "Vajra Sword of Gnosis in his right hand, Lasso of Subjugation in his left, he is seated on a layered altar rock in the midst of water and enveloped in Garuda-headed flames" (Michel Strickmann, "Homa in East Asia", p. 430).

[17]Cf. Appendix Two.

[18]According to the Amida-kyô, the seven jewels are: gold, silver, lapis lazuli, crystal, red pearls, diamond and coral (Hisao Inagaki, A Dictionary of Japanese Buddhist Terms, s.v. Shippô).

[19]The mudra of Fudô's Sword is used in the Taizô Kai and goma rituals. The Jûhachi Dô and Kongô Kai employ the mudra of the small three pronged vajra (right hand as in 231) which is made by turning the hand palm down, extending the little, middle and forefingers straight out, curling the ring finger in toward the palm and pressing the thumb against the nail of the ring finger.

[20]Toganoo, Shingon, p. 471, m.m.

[21]See E. Dale Saunders, Mudra, pp. 102-7.

[22]Cf. Stephan Beyer, The Cult of Tara, pp. 146-51.

[23]The numbering of the leaves to be placed on the altar, i.e., which three of the five leaves and in what order, is a point of disagreement, even amongst practitioners on Kôyasan. The pattern given here is that which was explained to me as part of the oral explanation of the ritual which my teacher, Rev. Chisei Aratano of Yochi In, Kôyasan, gave me prior to beginning the practice of each of the rituals of the Shido Kegyo.

[24]Miyata explains the connection which is made between the offerings and the six paramitas (Miyata, Ritual Mudrâs, p. 64). He further explains that "according to the esoteric oral tradition" the five pûjâ offerings are also correlated to five Bodhisattvas represented in the Kongô Kai Mandala (Ibid., pp. 69-70). The correlations as explained by Miyata are given in the following table:

Symbolic Correlations of the Offerings

pâramitâ	offering	deity
charity (dana)	perfumed water	
morality (sila)	powdered incense	Vajragandha
patience (kśanti)	flowers	Vajrapuspa
effort (virya)	burning incense	Vajradhupa
meditation (dhyâna)	food	Vajradharma
wisdom (prajñâ)	lights	Vajraloka

How the correlation between the offering of food and the Bodhisattva Vajradharma arose is unclear. The Kongo Kai Mandala portrays Eight Pûjâ Bodhisattvas, Four Inner and Four Outer. The Four Outer Pûjâ Bodhisattvas are listed as Vajradhupa, Vajrapuspa, Vajraloka and Vajragandha. However, Vajradharma is listed as being present in the Western circle, attendant upon Amitayus, or Lokesvararaja (Ryujun Tajima, Le Deux Grands Mandalas et la Doctrine de l'Esoterisme Shingon, pp. 167-9). The Four Inner Pûjâ Bodhisattvas are Vajralasi, Vajramala, Vajragita and Vajranrtya (Cf. Chikyo Yamamoto, Introduction to the Mandala, figure 25). Yamamota gives Vajradipa instead of Vajraloka in his list of the Four Outer Pûjâ Bodhisattvas, and identifies the central figure of the Western circle as Amitabha instead of Amitayus. The importance of these figures is shown clearly in Yamamoto's figure 25, since he makes it clear that the eight Bodhisattvas are part of the thirty-seven deities portrayed in six of the nine mandalas which make up the Kongo Kai Mandala: 1. the Vajradhatu-mahamandala, 2. the Samaya-mandala, 3. the Suksma-mandala, 4. the Puja-mandala, 5. the Trailokyavijaya-karma-mandala, and 6. the Trailokyavijaya-samaya-mandala.

[25]Iwahara, Juhachi Do Shidai, p. 23, my translation.

[26]Miyata, Ritual Mudras, p. 150.

[27]Toganoo, Shingon, pp. 517-8. M.m.

[28]The Karma Assembly as called in the Kongo Kai the thirty-seven deities of the Vajradhâtu mandala, and "the Sixteen Great Bodhisattvas of the Bhadrakalpa" and "the Twenty Devas" (Toganoo, Shingon, pp. 472-7. See also, Tajima, Deux Grands Mandalas, pp. 166-90).

[29]See Saunders, Mudrâ, pp. 87, 91-2.

[30]Toganoo, Shingon, p. 480.

[31]See Saunders, Mudrâ, pp. 70-5.

[32]Although the expressions one hundred and one thousand are used in the manuals, these terms actually refer to one or ten cycles of the ojuzu which has one hundred eight beads.

[33]Toganoo, Shingon, pp. 482-3, m.m.

[34]Ibid., pp. 141-3.

[35]Mikkyô Daijiten, s.v. "Ningai."

[36]See Saunders, Mudrâ, pp. 102-7.

[37]This mudra is just like the meditation mudra used in Zen-shu, except that the right hand and right thumb nail are on top (see Saunders, _Mudrâ_, p. 86). This symbolism is congruent with the placement of the right leg on top when the practitioner forms the full lotus asana.

[38]See above, Chapter Two: History of the Goma.

[39]For illustration, see Pierre Rambach, _The Secret Message of Tantric Buddhism_, p. 148.

[40]The syllables and mudras of the Four Vidyas are the last four of the thirty-seven deities of the Karma assembly who are called in the course of the Kongo Kai ritual.

[41]Toganoo, _Shingon_, p. 541.

[42]Ibid.

[43]Ibid., p. 542.

[44]Ibid.

[45]Ibid.

[46]Ibid., p. 543, m.m.

[47]Toganoo, _Shingon_, p. 543.

[48]Ibid.

[49]Ibid., p. 544.

[50]Ibid.

[51]Ibid., p. 542.

[52]Iwahara, _Juhachi Do Shidai_, p. 23, my translation.

[53]Toganoo, _Shingon_, p. 544.

[54]Ibid., p. 545.

[55]Toganoo, _Shingon_, p. 145.

[56]Saunders, _Mudra_, pp. 66-75, as the right hand is shown in illustration 11f.

[57]Describing the Blue Fudo of Shoren In, Kyoto, Strickmann says "Vajra Sword of Gnosis in his right hand, Lasso of Subjugation in his left, he is seated on a layered altar rock in the midst of water and enveloped in

Garuda-headed flames" (Strickmann, "Homa in East Asia", p. 430). Although not mentioned in the visualization for the goma, the association between Fudô and water is very strong.

[58]The manual does not comment on it, but note that with the Earthly Deities, the practitioner does not visualize them within his own body.

[59]Iwahara, Jûhachi Dô Shidai, p. 23, my translation.

[60]Miyata, Ritual Mudras, p. 150.

[61]Toganoo, Shingon, pp. 517-8, m.m.

[62]Miyata, Ritual Mudras, p. 95.

[63]Ibid., p. 133, m.m. The eight difficulties are: hunger, thirst, cold, heat (or drought), flood, fire, swords (weapons) and enemies. The ten pâramitâs are: charity, morality, forbearance, effort, meditation, wisdom, skillful means, vows, power and cognition. The four unhindered eloquences are: delivering dharma, benefitting, enjoying and preaching. The ten masteries are longevity, self-control, adornment, action, birth, liberation, vows, powers of a god and, cognition. The six supernatural powers are: super-action, super-vision, super-hearing, ability to read minds, knowledge of former births and freedom from vexations. (Miyata, Ritual Mudras, pp. 184-5, nn. 17-21).

[64]Toganoo, Shingon, p. 444.

[65]This use of the Kongo Kai ritual as the basic model of the goma ritual may result from the association of the Tômitsu tradition as a whole with the Vajradhâtu, the Taimitsu being associated with the Garbhkosadhâtu. If there is a causal relation of this sort, one would expect to find the Taimitsu gomas to be structurally related to the Taizo Kai ritual. At this point, however, testing this prediction remains a matter of future research.

NOTES TO CHAPTER NINE

[1]Henri Hubert and Marcel Mauss, Sacrifice, p. 97.

[2]Ibid., italics in original.

[3]Robert Bellah, "Values and Social Change in Modern Japan", p. 116.

[4]Shôun Toganoo, Shingon, p. 143.

[5]Victor Turner, The Ritual Process, p. 96.

[6]Ibid.

[7]Ibid., p. 128.

[8]Ibid., p. 203.

[9]Ian Buruma, Behind the Mask, pp. 224-5.

[10]Ibid., p. 224.

[11]It has been suggested that the extremity of the student revolutions was produced, at least in part, by a break down of the parties as effective rituals of reversal, since professors became less willing during the 1960's to participate in such seemingly pointless and demeaning activities (Karen Smyers 1983: personal communication).

[12]Yasuyuki Owada, Alan H. Gleason and Robert W. Avery, "Taishu Danko", pp. 447-8.

[13]Mary Douglas, Natural Symbols, pp. 77-92.

[14]Ibid., p. 193. Note, however, that two of the combinations she identifies are actually two positions within the same society.

[15]Ibid.

[16]Ibid., p. 177.

[17]Ibid., p. 36.

[18]Frits Staal, "Ritual Syntax", p. 119.

[19]Dictionary of the History of Ideas, s.v. "Structuralism."

[20]Carmen Blacker, The Catalpa Bow, p. 33.

[21]Eugene G. d'Aquili, "The Myth-Ritual Complex", p. 256.

[22]Staal, "Ritual Syntax", p. 125.

[23]Ibid., p. 132.

[24]Ibid., p. 133.

[25]Ibid., p. 131.

[26]Toganoo, Shingon, p. 529.

[27]Staal, "Ritual Syntax", p. 134.

[28]See for example, Eugene G. d'Aquili, "The Myth-Ritual Complex," and The Spectrum of Ritual.

[29]Joseph Fontenrose, The Ritual Theory of Myth, p. 52.

[30]G. S. Kirk, The Nature of Greek Myths, p. 67.

[31]Frits Staal, Agni, 1:113.

[32]Kirk, Nature, p. 225.

[33]Kodansha Encyclopedia of Japan, s.v. "Omizutori."

[34]Cited in Ichiro Hori, Folk Religion in Japan, p. v.

NOTES TO APPENDIX ONE

[1]Taisen Miyata, A Study of the Ritual Mudras in the Shingon Tradition, pp. 127-8.

[2]Ibid., p. 128. For all performances after the first, the following stanza replaces the introductory stanza:
"That the ancient dharma may endure a long time and benefit humans and heavenly beings, the Most Precious Name of Mahâvairocana (strike gong once), the Five Great Vidya Rajas (strike gong once), the Name of the Bodhisattva Vajrapani (strike gong once)." (Iwahara Teishin, Juhachi Do Nenju Kubi Shidai, p. 12, my translation.)

[3]Miyata, Ritual Mudras, p. 129.

[4]Ibid., pp. 129-30, m.m.

[5]Ibid., pp. 131-3, m.m.

[6]Toganoo, Shingon, p. 428.

[7]Miyata, Ritual Mudras, pp. 134-5.

[8]Iwahara, Jûhachi Dô Shidai, p. 23, my translation.

[9]Miyata, Ritual Mudras, p. 144.

[10]Ibid., pp. 148-9.

[11]Iwahara, Jûhachi Dô Shidai, p. 43, my translation.

[12]Miyata, Ritual Mudras, p. 150.

[13]Toganoo, Shingon, p. 439.

[14]Miyata, Ritual Mudras, p. 153.

[15]Toganoo, Shingon, p. 442, m.m.

[16]Miyata, Ritual Mudras, pp. 157-8, m.m.

NOTES TO APPENDIX TWO

[1]Toganoo, Shingon, pp. 450-1, m.m.

[2]Ibid., pp. 451-2.

[3]Ibid., p. 453.

[4]Ibid.

[5]Ibid., p. 453-4.

[6]Ibid., p. 454.

[7]Ibid., p. 459.

[8]Ibid., p. 460.

[9]Ibid.

[10]Teishin, Kongô Kai Nenju Shidai, p. 59, my translation. Although this stanza is referred to by the same name as the stanza in the Jûhachi Dô (I.A.2.o.), the wording of the last line differs.

[11]Toganoo, Shingon, p. 471, m.m.

[12]Ibid.

[13]Teishin just gives the instruction "Three Powers" at this point, not repeating the stanza itself (Teishin, Kongo Kai, p. 80). However, in the version translated in Toganoo, the stanza at this point is identical with that recited previously (Toganoo, Shingon, p. 478).

[14]According to Toganoo (Shingon, p. 479), the Brief Aspirations in the Kongô Kai add the phrase "of the Outer Vajra Class" when mentioning the Dharma protecting deities.

[15]Toganoo, Shingon, p. 480.

[16]Ibid., pp. 482-3, m.m.

[17]The Juhachi Do has only two repetitions of the

Empowerment of the Chief Deity, while the Kongo Kai has three. There are two ways of interpreting the structural relations between the two rituals, either the second Empowerment of the Chief Deity of the Juhachi Do is equated with the second repetition in the Kongo Kai or with the third.

The Juhachi Do sequence is:

Empowerment of the Chief Deity (first, I.D.8.a.)

Chip Incense (I.D.8.b.)

Empowerment of the Ojuzu (I.D.8.c.)

Primary Recitation (I.D.8.d.)

Vow of Universal Attainment (I.D.8.e.)

Empowerment of the Chief Deity (second, I.D.8.f.)

Secondary Recitation (I.D.8.g.)

The Kongo Kai sequence is:

Empowerment of the Buddha's Mother (II.D.8.a.)

Entering Me, Me Entering (II.D.8.b.)

Empowerment of the Chief Deity (first, II.D.8.c.)

Chip Incense (II.D.8.d.)

Empowerment of the Ojuzu (II.D.8.e.)

Primary Recitation (II.D.8.f.)

Vow of Universal Attainment (II.D.8.g.)

Empowerment of the Chief Deity (second, II.D.8.h.)

Visualization of the Aksaracakra (II.D.8.i.)

Empowerment of the Chief Deity (third, II.D.8.j.)

Secondary Recitation (II.D.8.k.)

Whether to equate the second occurence of the Empowerment of the Chief Deity in the Juhachi Do with the second or the third occurence in the Kongo Kai can be resolved by examining the character of the Empowerment of the Chief Deity. Despite the fact that it begins the section for the Juhachi Do, the Empowerment of the Chief Deity acts much more as the closing action of a sequence,

than it does as the opening action. Thus, it makes more sense to view the Visualization of the Aksaracakra and the third repetition as a unit embedded between the second repetition and the Secondary Recitation, than it does to view the second repetition and the Visualization of the Aksaracakra as being embedded between the Vow of Universal Attainment and the third repetition. The latter interpretation is less orderly since it has the second repetition acting to open the Visualization of the Aksaracakra and to close the entire sequence before the Secondary Recitation. Viewing the Empowerment of the Chief Deity as a closing action is further supported when the opening sequence is examined. In the Juhachi Do, the sequence begins with Empowerment of the Chief Deity and Chip Incense. This opening is expanded in the Kongo Kai through the addition of Empowerment of the Buddha's Mother and Entering Me, Me Entering before Empowerment of the Chief Deity and Chip Incense. Thus, in the process of expansion, Empowerment of the Chief Deity is kept at the closing of a set of actions. For these reasons, it is more consistent to equate the second repetition in Juhachi Do with the second repetition in Kongo Kai.

NOTES TO APPENDIX THREE

[1]Toganoo, Shingon, p. 492.

[2]Ibid.

[3]Ibid., p. 493.

[4]Ibid., pp. 493-4.

[5]Ibid., p. 494.

[6]Ibid., pp. 494-5.

[7]Ibid., p. 495.

[8]Ibid.

[9]Ibid., p. 496.

[10]Ibid.

[11]Ibid., pp. 497-8, m.m. Although the stanzas recited are very similar to those recited at this point in the Kongô Kai, they differ by referring to the deities of the Taizô Kai mandala rather than to those of the Kongô Kai mandala.

[12]Ibid., p. 498.

[13]The actions referred to as Vajra Poles and Vajra Walls in the Jûhachi Dô and Kongô Kai are referred to here in the Taizô Kai by the names Binding the Earth Element and Binding the Four Quarters, respectively, despite being identical with the actions of the Kongô Kai.

[14]Toganoo, Shingon, p. 504, m.m.

[15]Ibid., p. 505, m.m.

[16]The eight beneficial qualities of the streams are, according to the Shôsan Jôdo Kyô, that the water be pure, cool, good tasting, soft, moistening, comforting, thirst quenching, and nourishing (Inagaki, A Dictionary of Japanese Buddhist Terms, s.v. "Hakkudokusui").

[17]Ibid., p. 508, m.m.

[18]This is the only one of the four rituals in which the Offerings of Greeting are separated from the other puja offerings. It was this separation which led to the identification of Argha Water, Lotus Thrones and Ringing the Bell as a unit separate from the other offerings.

[19]According to Iwahara, the mantras for all of the remaining actions (III.C.7.a.xii. through III.C.7.a.xxiv.) of this set use as their middle term BODANAN. However, during my training, I was instructed to change this to the term BAZARADAN. This difference may result from the fact that although Teishin is today the more prevalent edition of the Shido Kegyô Shidais, an edition by Soeda Ryushun published in 1940 is also in use.

[20]Cf. Chikyo Yamamoto, who gives Amitabha rather than Amitayus as the Western deity of the central hall of the Garbhakosa mandala (Introduction to the Mandala, fig. 8).

[21]Iwahara, Taizo Kai Nenju Shidai, pp. 72-4, my translation.

[22]Toganoo, Shingon, pp. 519-20.

[23]In the Jûhachi Dô and Kongô Kai rituals, the mantra of Mahâvairocana of the Garbhadhâtu comes first and the mantra of Mahâvairocana of the Vajradhâtu comes second. In the Taizô Kai the order is reversed. This difference results from the orientation of the rituals, the Taizô Kai being oriented toward the Garbhakosadhâtu mandala, the other two being oriented toward the Vajradhâtu mandala.

[24]Toganoo, Shingon, p. 524, m.m.

[25]Ibid., p. 525, m.m.

NOTES TO APPENDIX FOUR

[1]Shoun Toganoo, Shingon, p. 541.

[2]Ibid.

[3]Ibid., p. 542.

[4]Ibid.

[5]Ibid.

[6]Ibid., 543.

[7]Ibid.

[8]Ibid.

[9]Ibid., p. 544.

[10]Ibid.

[11]Ibid., p. 542.

[12]Iwahara Teishin, Jûhachi Dô Shidai, p. 23, my translation.

[13]Toganoo, Shingon, p. 544.

[14]Ibid., p. 545.

[15]E. Dale Saunders, Mudrâ, pp. 66-75.

[16]Toganoo, Shingon, p. 548.

[17]Ibid., p. 551.

[18]Ibid., p. 553.

[19]Ibid., p. 558.

[20]Ibid., p. 560.

[21]Ibid., p. 562.

[22]Ibid., p. 564.

[23]Ibid., p. 567.

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